

# Star Trek

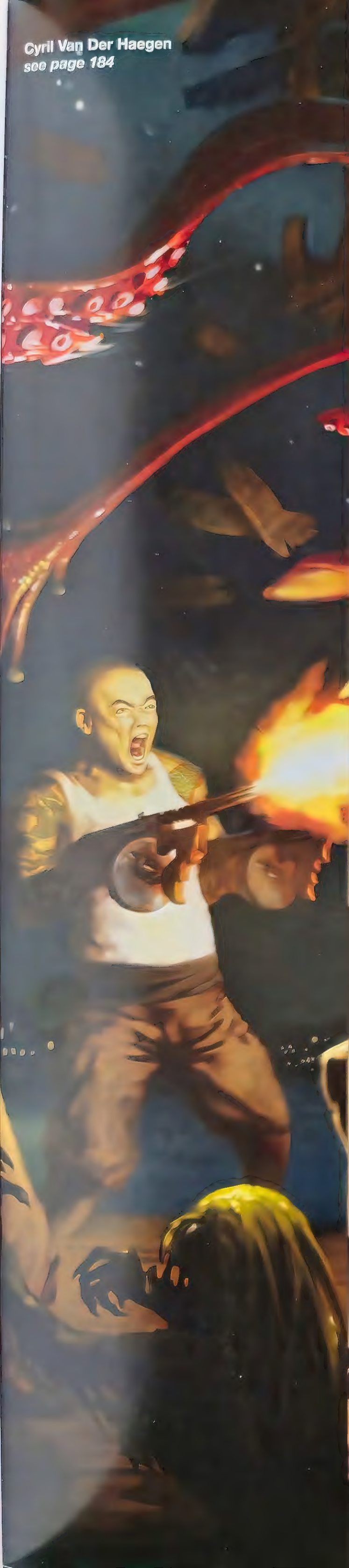
EDITED BY  
**Cathy Fenner**  
AND  
**Arnie Fenner**







Cyril Van Der Haegen  
see page 184



Stephan Martiniere  
see page 38



Paul Bonner  
see page 196









Selected  
16

The Best  
in Contemporary  
Fantastic Art



EDITED BY  
Cathy Fenner &  
Arnie Fenner



Underwood Books  
NEVADA CITY, CA



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Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:

**Spectrum Fantastic Art, LLC, P.O. Box 4422, Overland Park, KS 66204**

Or visit the official website for information & printable PDF entry forms: [www.spectrumfantasticart.com](http://www.spectrumfantasticart.com)

Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

Contents page art by **Jenna Smith**. See page 186.



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# M Chairman's MESSAGE



Cathy steps out with Ash Wood's robot. Photograph by Arnie Fenner

the companies we work for will be able to staunch the flow of red ink and stay in business until things turn around. If not...we could find ourselves in the same boat as many of our friends.

What has struck me most has been people's reactions to this "new world": some want to pull the covers over their heads and basically give up. "It's the New Great Depression! We're all doomed!" Some are convinced of left or right wing conspiracies to foul everything up. But others are seeing hard times as an opportunity to reinvent themselves and explore new territory.

I feel like Arnie and I belong to the second group. We choose to look at this as a chance to reinvigorate ourselves and *Spectrum* and to find the opportunities that the future has to offer as long as we have the determination not to give up. We're going to do *more* than hang on: we're going to push *forward*. We *know* it's going to get better—for us, for you, for everyone.

The *Spectrum* jury convened on the weekend of Friday, February 28th in Kansas City. All the judges' flights were on time or a little early and we hosted a dinner the first evening so that everyone could get acquainted. On Saturday morning we were surprised by a heavy, wet snowstorm which made our normal 25 minute drive into downtown quite interesting, to say the least. Nevertheless, the judging began on time at 8:30 AM. We broke for lunch briefly at noon and went back at it, alternating between two room set-ups, until 3:30 PM. Discussions for the awards followed and lasted until almost 6:00. The awards debates are always fascinating because you never know until the last minute which piece is going to walk away with the Gold or Silver. We were able to post a video of Donato—this year's jury chairman—announcing the winners on our website almost immediately after the final vote was cast. Arnie and I had time to run home and change (the snow had miraculously all melted by then) and returned for our traditional jury dinner in a private dining room at Pierpont's in Union Station.

As in years past we were assisted by a group of dedicated individuals who generously give up their Saturday to help keep the *Spectrum* judging moving along in an organized, efficient manner: we could never pull off this event without their help. The crew this year consisted of Arlo Burnett, Lucy Moreno, Lazarus Potter, Gillian Titus, Angela Wheeler, Tracy Crawford, and Armen Davis.

*Spectrum* is only made possible by the participation of the artists, art directors, and publishers—whether selected for inclusion in the annual or not—and to the readers that continue to purchase each volume. We might act as the ringmasters or hucksters, but this book—this ongoing project—belongs to *all* of you. To everyone we again sincerely extend our warmest thanks for allowing us to be a part of this community and to share our love of fantastic art.

It feels like such a long time since writing the last chairman's message for *Spectrum 15*; the whole world has seemingly changed in the months following my last attempt to put down my thoughts regarding the field of fantastic art and our book in particular.

I think the word that keeps coming to mind for me is *perseverance*. A lot of what has gone on and continues to go on in the world around us relates to this one word.

Day after unrelenting day we were inundated with bad news—about Wall Street and the housing market and airlines and unemployment and home foreclosures and manufacturing and the auto industry and retailing and publishing. About the only two businesses that seemed to be doing well were fast food restaurants and gun shops, as if people were ordering a side of .44 caliber paranoia with their Big Macs.

We're hardly immune from the turmoil: Arnie and I know people that have lost jobs. We start each day wondering if



The folks that helped make the weekend run smoothly, left to right: Lazarus Potter, Tracy Crawford, Armen Davis, Lucy Moreno, Gillian Titus, Angela Wheeler, and Arlo Burnett.

—Cathy Fenner/Show Co-Chairman

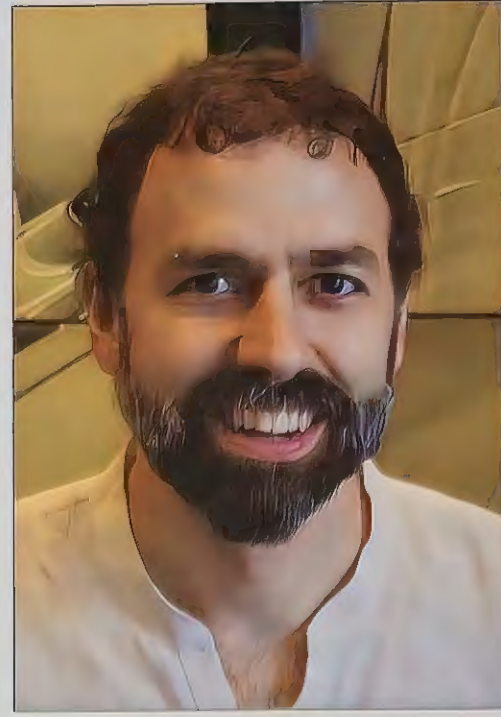




KEVIN BRIMMER  
*artist/art director: Muller Bressler Brown*



DAVID DORMAN  
*artist*



DONATO GIANCOLA  
*artist/Jury Chairman*



STEVEN SANDERS  
*artist*



BOB SELF  
*publisher Baby Tattoo Books*



KEVIN BRIMMER, DONATO GIANCOLA, BOB SELF, STEVEN SANDERS, DAVID DORMAN





**Richard V. Corben**

born 1940, Anderson, MO

Richard Corben's work is singular in its humanity. He works with towering technical skill ... the wondrous thing of it all is that underneath all that technical tour-de-force is the sound of a beating heart.

**Will Eisner**ARTIST, WRITER, CREATOR OF *The Spirit*

Comic artist, illustrator, film-maker, sculptor, gallery artist, photographer, writer, innovator, risk-taker, free-thinker—Richard Corben isn't easily summarized nor can he be readily categorized. He has never been satisfied with the status quo or with pat solutions; his natural curiosity has led to experimentation and innovation. In the course of his creative journey he not only became a singularly unique and influential artist, but also was responsible for an evolution of the comics industry.

Richard Vance Corben was born in Anderson, Missouri on October 1, 1940, and grew up in Sunflower (now Desoto), Kansas, a town built for workers at the government's Sunflower Ordinance Works during World War II. Thrilled by Sunday newspaper strips and *Superman* comic books, he began writing and drawing his own stories almost as soon as he could pick up a pencil and never stopped; at the age of ten he created a series of comics about the adventures of Trail, the family dog, followed quickly by copies of Jesse Marsh's *Tarzan* and imitations of *Brothers of the Spear* (a long-running backup feature in the *Tarzan* comics).

Richard also showed a deep and abiding interest in cartoons and created stacks of animated flip-books out of notepads and tablets. Following high school he was encouraged to pursue art by his parents and enrolled in the Kansas City Art Institute to study painting. The Institute's emphasis was primarily on Fine Art and didn't offer courses in film, but Corben nevertheless bucked tradition and produced an animated short based on "The Labors of Hercules" as his senior project. After graduating with a BFA he served six months in the Army Reserves and worked construction before landing a job in 1963 as an artist/animator/cameraman at Calvin Productions, a company that produced training films for corporations.

It was during his nine-year-tenure at Calvin that Richard married his wife Dona and also began to flex his artistic muscles and express his independence. His first professional sale was a cover painting for the September 1967 issue of *The Magazine of Fantasy and Science Fiction*; he also started to submit illustrations and comics to a host of fanzines like *Weirdom*, *Photon*, and *Voice of Comicdom*. For fun he spent the better part of 1968 creating a short film, *Neverwhere*. The movie's live-action opening quickly transitions into animation and tells the story of an Everyman that stumbles into another dimension and is transformed into a nude warrior-hero. Stark, moody, inventive, and effective, *Neverwhere* received a C.I.N.E. Golden Eagle Award and the President of Japan Cultural Society trophy—and also introduced audiences to what would become Corben's most famous character, Den.

The appearance of "underground comix" (a term coined by writer Bob Stewart) featuring the often-scatological work of Robert Crumb, Dan O'Neill, and Gilbert Shelton in the late '60s opened a door of creativity for Richard and he began drawing science fiction and horror stories for such titles as *Skull*, *Slow Death*, and his own *Fantagor*. He had originally published *Fantagor* himself in 1970 as an ambitious fanzine-style showcase for his and friend Herb Arnold's work but found selling the 1000-copy press-run (at the princely sum of \$1.50) almost impossible; when he allowed San Francisco publisher Last Gasp to reprint it in

the comix-format he found he not only had a hit on his hands, but a growing reputation as well. Corben's experience at storyboarding training films helped him create comix with a distinctly cinematic quality while his education, eye for detail, and overall sense of humor allowed him to create characters that were individuals, who moved in their environments and reacted to the situations he placed them in as real people might. His depictions of violence were intense and graphic but never glorified the act; his scenes featuring nudity and sex, while erotic, were not exploitative or crude. And his humor was both sly and subversive and—perhaps above all—honest. He never went for the cheap shock or laugh. It all combined to make Corben (who sometimes playfully hid behind pseudonyms like "Gore") into something of an artistic enigma whose work was often misunderstood by fans and critics alike.

Success in the underground market (which rapidly went from boom to bust) served as a springboard into mainstream publishing and Richard left Calvin to embark on a freelance career in 1972. Always experimenting with various styles he became well known for his airbrush illustrations and for his startling use of color. In the pre-digital days color separations were an expensive process beyond the means of all but the largest companies: Harvey Kurtzman's and Will Elder's "Little Annie Fanny" for *Playboy* was virtually the only comic that had been painted—and subsequently printed—in full process color. Corben devised a unique method to simulate pricey separations by "painting" the colors as four black and white halftone acetate overlays:

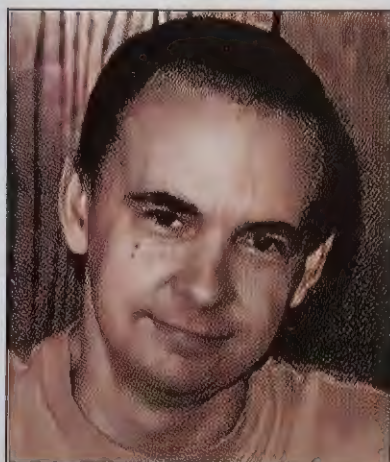
the results were stunningly vibrant. Artists and publishers sat up and took notice—and the look of comics changed forever.

He became a regular contributor to the horror magazines *Creepy*, *Eerie*, and *Vampirella* and eventually provided color inserts to their otherwise black and white interiors. European publishers began reprinting his underground work in hardcover albums and he quickly found himself with an international audience. A story featuring *Neverwhere's* Den first appeared with little fanfare in the underground comix, *Grim Wit*; the story was translated into French for *Metal Hurlant* (and became a sensation), then came back to the U.S. for publication in *Heavy Metal* (where it was greeted with acclaim). The ensuing series of lush, erotic, and action-filled installments in what turned out to be a multi-part adventure made him a legend. And yet that is only a *small* part of the Corben legacy.

Richard co-created what is arguably the first graphic novel (1979's *Bloodstar*), published some of the first fantasy art posters and signed prints, produced one of the first collectible statues for the F&SF/comics field, painted numerous book covers for every major publisher, and created movie posters and award-winning album covers (like Meatloaf's *Bat Out of Hell*). He makes films for his own pleasure. He produces Fine Art paintings and bronzes. And he continues to do comics (*The Hulk*, *Bigfoot*, *Hellboy*) and take life-drawing classes and experiment with computer art. Richard's list of accomplishments is lengthy—and continues to grow daily.

Though the designation of "Grand Master" is well deserved, it's nothing that will surprise those familiar with his career ...

Because Richard Corben has been a Grand Master for a long time already. This award merely acknowledges the obvious. †

**GRAND MASTER HONOREES**

FRANK FRAZETTA   DON IVAN PUNCHATZ   LEO & DIANE DILLON   JAMES E. BAMA   JOHN BERKEY   ALAN LEE   JEAN GIRAUD   KINUKO Y. CRAFT  
MICHAEL WILLIAM KALUTA   MICHAEL WHELAN   H.R. GIGER   JEFFREY JONES   SYD MEAD   JOHN JUDE PALENCAR   RICHARD V. CORBEN







# THE YEAR IN REVIEW

by Arnie Fenner

# 2008

It's a recession when your neighbor loses his job; it's a depression when you lose yours.

—Harry S. Truman

If you ever start to feel too good about yourself, they have this thing called the Internet. You can find a lot of people who don't like you.

—Tina Fey

Where were you when the Blitt hit the fan?

—Mark Summers referring to a controversial New Yorker cover by Barry Blitt featuring Barack and Michelle Obama

2008, to put it mildly, was a year for the history books.

Politics, war, the environment, the global economy—all took their turns dominating the public psyche through the year.

The presidential campaigns that culminated in the election of Barack Obama as the first African American President of the United States were as exciting as they were polarizing, replete with high drama, good guys and villains (who was which depended on your point of view), rhetoric, accusations, promises, symbols, hopes, fears, and dreams. The election of Obama—whose fondness for *X-Men* and *Conan* comics, as Heidi MacDonald pointed out in her blog, made him “one of us”—was a rare bright spot (unless you were a supporter of the McCain/Palin ticket...in which case, not so much) in a year that had more than its fair share of challenges.

The controversial surge of fresh American troops into Iraq proved to be effective in quelling sectarian violence and made a conclusion to the war finally seem possible; news wasn't quite as good in Afghanistan, however, as the Taliban and Islamic militants stepped up their attacks on NATO troops and had effectively seized control of portions of Pakistan. Russia briefly pummeled Georgia in the break-away province of South Ossetia, Israel and Hamas continued to poke at each other, there was violence in India, Tibet, Kashmir, Nigeria, Somalia (*arrr! pirates!*), and Zimbabwe. Iran and North Korea continued to respond to criticism of their nuclear programs by conducting more missile tests—though Iran “increased” the number of rockets it claimed to have launched by adding several via Photoshop to pictures released to the foreign press.

Natural disasters added to the globe's miseries in 2008, includ-

ing a 7.9-magnitude earthquake in China's Sichuan province that killed an estimated 70,000, a monster cyclone that killed 130,000 in Burma, the worst flooding India had experienced in 50 years, and Hurricane Ike, which smashed into Galveston Island in the U.S. and left \$12 billion in damages.

Oh, and there seemed to be a little something going on with the economy. Never having been in a position to live beyond my

means, I've always sat on the sidelines and watched as others bought things they couldn't afford and borrowed money they could never repay, all while Federal, state, and municipal government agencies spent money like drunken sailors on shore leave. I wondered how such an arrangement could possibly last and 2008 gave me the answer:

It couldn't.

The first “official” signs of trouble began in 2007 as problems with investment bank Bear Stearns caused a broader implosion of the subprime mortgage market as a whole (a crooked industry from the outset no matter how you spin it), which led to a credit crisis. A bubble economy based on debt-denial and readily-available loans popped last year and created a mess for everyone. Spiraling fuel costs (prices topped out at over \$4 for a gallon of Regular in the U.S.) resulted in higher prices for goods and services and contributed to declines in spend-

ing on entertainment and in overall retail sales. The auto industry suffered significant losses as unsold inventory swelled, banks began to fail, home foreclosures jumped, and the stock market took a nose-dive—\$6.5 trillion in global losses were racked up in two days alone (October 6 and 7). Retirement funds disappeared (\$50 billion worth thanks to Ponzi-scheme master Bernie Madoff), 401K



**Above:** Art Star Andrew Jones played his over-sized Wacom like a guitar while teaching at the “Revelations” seminar in January. **Opposite:** Sanjulian's stunning painting—inspired by the Conan story, “Black Colossus”—was sold by Heritage Auctions for a tidy \$6572 in November.







accounts dried up, and unemployment figures began to climb as businesses scrambled to keep their doors open anyway they could. Cathy and I sadly watched friends laid off at the companies we work for, well aware that it could have just as easily been either—or both—of us. Bad economic news beget bad news—the “adverse reaction loop,” as Federal Reserve Chairman Ben Bernanke called it—and governments around the globe began to take actions to stabilize the markets and stimulate their economies with a variety of incentives and spending packages. How well any of it will work is anyone’s guess; though there’s been plenty of gloom, I don’t think we’re doomed. Things *will* improve. Society

and involving over 9000 scientists) with the idea of smashing protons together at almost the speed of light in the hopes of unlocking some of the secrets of the universe. Critics feared that the LHC particle collisions might produce doomsday phenomena, involving the production of stable microscopic black holes or the creation of hypothetical particles called strangelets (sort of a mini-quark star)—great ideas, but it didn’t happen. In fact, the Collider suffered something of a meltdown less than two weeks after they flipped the on switch and repairs were estimated to take a year.

Several news stories seemed to be straight out of SF (artists take note): doctors examined the theory that water might

sy”). *The Dark Knight* was the winner (both financially and critically, thanks in no small part to the late Heath Ledger’s portrayal of the Joker) followed by *Iron Man* (which helped propel Robert Downey Jr. back to the Hollywood “A” list), *Indiana Jones and the Kingdom of the Crystal Skull*, *Hancock*, *WALL-E*, and *Twilight*. Frank Miller’s adaptation of Will Eisner’s *Sin City 2*, uh, I mean, *The Spirit* didn’t make the top ten...or the top 100 for that matter (which surprised none of the people who were sitting in the audience laughing at clips previewed at the San Diego Comic-Con).

In the Fine Art world, “street artist” Shepard Fairey’s “Hope” poster promoting the Obama campaign became wildly popular before prompting an infringement complaint from the Associated Press, who wanted credit and compensation for Fairey’s use of a copyright-protected photo shot for the A.P. by Manny García. Sotheby’s in London auctioned 223 works by Damien Hirst over a two-day span, realizing over \$200 million in sales. (Shoot. That adult zebra preserved in formaldehyde would have looked so good sitting next to our TV.) Closer to our area of interests, All Star Auctions sold Frank Frazetta’s painting for the 1979 paperback of *Escape On Venus* for \$251,000 (a new record for a Fritz painting); All Star also pulled in an equally unbelievable \$115,000 for a comics page from *Green Lantern* #84 by Neal Adams. Heritage Auctions was similarly successful in enticing buyers: “Wanderers of Wonderlands,” an oil painting by Carl Barks, brought \$119,500, Wally Wood’s pen and ink cover for *Weird Science* #16 fetched a whopping \$200,000 in a private sale brokered by the company, and a series of new Conan paintings by Manuel Pérez Clemente aka Sanjulian realized healthy prices and electrified fans. Nobody—and I mean *nobody*—does deep, rich color like Sanjulian.

Given the curve balls thrown our way in ‘08 it’s hard to predict what 2009 will bring. We’ll get some bad news, I’m sure, along with some good news as well: let’s hope it all evens out in the end.

## ADVERTISING

The advertising industry has had its share of challenges in recent years as the audiences (meaning consumers) have changed their habits and become a more elusive target. Traditional media—newspapers, magazines, television, and radio—that has relied on advertising revenues to achieve and maintain profitability has suffered tremendously during the recession; as clients tightened their belts, ad dollars



**Above:** This was one of a pair of AIDS-awareness posters for Europe created by the—heh—obscenely talented James Jean—which subsequently won a Bronze Lion Award at Cannes.

learned a few lessons from the Great Depression, a few more from the Dot.Com bust; hopefully we’ll learn something from the meltdown of ‘08 as well.

And, yes, of course, there were many positive events last year.

Setting aside, oh, any number of interesting topics that might be raised regarding actions and policies of the Chinese government, the Olympics in Beijing were spectacularly mounted with amazing venues, thrilling events (Michael Phelps’ quest for eight Gold Medals for swimming kept audiences riveted), stunning architecture, and astonishing opening and closing ceremonies (staged by director Zhang Yimou).

In the wonderful world of science the Phoenix probe landed on Mars and not only discovered minerals that suggests that the planet’s surface once held liquid seas, but also detected snowfall. The Large Hadron Collider in Geneva, Switzerland finally fired up in September after twenty-five years of construction (costing \$6 billion

have a “memory”; Japanese researchers said they might be able to bring mammoths back to life through genetic engineering; European egg-heads manipulated test-subjects’ perceptions to make them think they had swapped bodies with another person; and still other Japanese scientists claimed to have found a way to extract images directly from the brain, suggesting that one day we might be able to watch our thoughts or dreams on TV (lots of people will be pissed off if they ever get to see mine). I think my favorite pseudo-science story of 2008 was the hoax perpetrated by two knotheads in Georgia, who claimed they had a dead Bigfoot in a freezer; of course it turned out to be a not very-convincing gorilla costume, but you’ve got to hand it to them for getting CNN and other TV stations to give them publicity.

Last year nine of the top ten films at the box office were fantasy-themed (ten of ten if you want to consider the latest James Bond movie, *Quantum of Solace*, a “fanta-



dried up and we began to see an alarming number of staff cuts across the board. An A.C. Nielsen survey found that advertising spending dropped 2.6% in '08. The print media category was hardest hit with local newspapers' ad revenues down 10.2% and the local Sunday supplements down 11%. Ad spending in national newspapers tumbled by 7.6%. Internet advertising was off 6.4% and network TV ad support was down 3.5%.

At the same time many online ad sources—including paid product searches primarily dominated by Google—remained optimistic. Zenith Optimedia predicted that online advertising worldwide would be up 18% in 2009 even as overall U.S. advertising is predicted to drop 6.2%. However, Internet startups modeled to depend on advertising alone were having an extremely difficult time securing funding (like every other company looking for credit).

Twitter, Facebook, YouTube, Flickr, and MySpace (though its day appears to be done) via computers and smartphones (iPhone, BlackBerry, etc.) were increasingly used for advertising and promotion. (When politicians are Tweeting, I worry.) In exchange for watching a few ads customers could watch TV for "free" on their PCs through Hulu...which made me wonder what the real difference was between Hulu and regular TV with a DVR. Gadgets!

This morphing of the marketplace, the transitioning from one method of ad "delivery" to another, raised more questions than it offered answers. How do you reach *real* customers...and how will you know *when* you actually do?

Of course there will *always* be print advertising and artists will always be called upon to create it (either with paint or pixels). And when they do credits will be typically hard to come by. Some of the work that caught my eye in '09 included pieces by Tara McPherson, Yuko Shimizu, Robert Rodriguez, and James Jean.

## B O O K S

I wish I could say that the publishing industry had been immune to the recession last year. I wish I could, but you already know the truth.

Along with every other business that creates goods for the retail market, the book world was hit hard by the economic collapse. Book sales, which had actually been puttering along okay for most of '08, plummeted in the last part of the year and the major chains reported huge losses. Borders lost a staggering \$184.7 million, prompting worries about the company's long-term health. As consumers closed

their wallets in anticipation of hard times, stores big and small felt the pinch, and publishers began to see massive returns of unsold titles as retailers tried to protect their bottom line by cutting inventory. December 3 became "Black Wednesday" as the crisis seemed to reach the breaking point and companies began to freeze salaries, lay off staff, and cut their future lines. Editors, art directors, and even a V.P. or two were let go at Random House, Simon & Schuster, McMillan, Penguin, HarperCollins, and on and on and painfully on: *no* company seemed to be untouched. I think we'll be seeing the effects for some time to come: there will be fewer books from publishers, smaller press runs, a reduced selection from brick & mortar retailers—and maybe fewer stores overall when the dust settles.

And Amazon.com, the 800 pound gorilla of the book (and DVD/Blu-Ray™, CD, electronics, vitamin, et al) world? They did just fine, thank you very much. Though they tussled with various states looking to collect sales tax, their discounts, selection, and rapid shipping gave them an edge that other sellers found difficult to compete with. Their Kindle e-book reader was so popular that they had difficulty matching production with demand—however, competitors were lurking in the wings as Sony unveiled a full-color e-reader in Japan (with an eye on the U.S.) and rumors began to circulate about Apple developing a "Kindle Killer" as a follow-up to their incredibly successful iPhone.

Me? I haven't bought an e-reader yet (though our publisher has and loves it). I'm still concerned for the same reasons I mentioned in last year's review (a widening gulf between the haves and have-nots through access to information), but I seem to be talking into the wind. E-books and the "digital delivery of content" were all the buzz last year (and this year, too) as the publishing industry looked for ways to bring back customers. There's another shift in the culture taking place, but it's a little too early to know where exactly that shift will take us. (Yeah, I'll probably buy some sort of e-reader at some point—grumbling all the way—and I *am* an Apple man...)

Good old regular books are *never* going to go away, of course—we just may see fewer of them someday. In the meantime there were some great titles published in 2008.

Easily one of the *best* books of the year was *The Prince Valiant Page* by Gary Gianni [Flesk Publications]; it not only provided excellent insight into Gary's creative process, but also served as an indispensable tutorial for other artists. *Fables Covers* by

James Jean [Vertigo/DC Comics] was a staggering collection of stunning works by an artist who simply shouldn't be as good as he is at such a tender age. The much-delayed but well-worth-the-wait *Ray Caesar* [Mark Murphy Designs] proved to be wonderfully disturbing and I was quite happy to pick up a copy of *Men and Angels: The Art of James C. Christensen* [Greenwich Workshop Press], which was jam-packed with exceptional paintings. Another welcome addition to my bookshelf was *Shadowline: The Art of Iain McCaig* [Insight], a cleverly written and designed examination of the career of an influential illustrator and concept artist (*Star Wars*, *Harry Potter*, etc.). David Saunders put



**Above:** Gary Gianni's *The Prince Valiant Page* should be mandatory reading for art students.

together the definitive book about his dad's work—featuring everything from magazine illos to *Mars Attacks!* cards—with Norman Saunders [Illustrated Press]. Lawrence and Judy Cutler's *J.C. Leyendecker: American Imagist* [Abrams] was similarly comprehensive, featuring 600-some color pieces. *Sparrow: Rick Berry* [IDW] was a little powerhouse of a book collecting the artist's recent gallery paintings while Ragnar's *Symptomata* [Baby Tattoo Books] was bright and brilliant—his retro-chic people and designs are the epitome of "cool." *Archetype: The Art of Tim Bradstreet Vol 2* [Desperado] was a beefy display of incredible linework, *Benign Icons: Patrick Woodroffe's World* [Fantasmus] cast a welcome spotlight on the mixed-media art of a true visionary, and *Modern Masters: Mike Ploog* [TwoMorrrows] was a fine celebration of the art of an influential comics and concept artist. *Grand Master of Fantasy: The Paintings of J. Allen St. John* by Stephen D. Korshak and J. David Spurlock [Vanguard] provided a solid selection of pulp-era art by



one of the greats. *As I See: Boris Artybasheff* [Titan] was a fitting tribute to a mid-century master of irony and biting political commentary, *Igor Grechanyk: L'Alchimie du Bronze* [Galerie Princesse de Kiev] was a satisfying collection of the sculptor's recent figures, while *Elixir 1: In Silence* by Mélanie Delon [Heavy Metal] was a lovely compilation of emotive, sometimes erotic digital paintings. *The Art of Alex Niño* edited by Manuel Auad [Auad Publishing] included a significant number of energetic drawings and color works, *Counterweight: The Art and Concepts of Rick O'Brien* [Design Studio Press] nicely showcased an award-winning painter, *The Tree Show* by Mark Ryden [Porterhouse] chronicled an event at L.A.'s Michael Kohn Gallery and was engagingly creepy, and *The Daily Zoo: Keeping the Doctor Away With A Drawing a Day* by Chris Ayers [Design Studio Press] was an inspirational, often hilarious chronicle of defiance as Chris battled leukemia by drawing a new creature everyday for a year. Mentioned without comment (other than to say we were proud to have been a part of it) was our *Brush With Passion: The Life and Art of Dave Stevens* [Underwood Books].

There was another memorable out-pouring of single artist booklets created for summer convention appearances in '08. I was really impressed by a pair produced by Big Wow!: *Space Girl* by Travis Charest (I can never get enough of Travis' fine work) and the self-titled *Sanjulian* (ditto!). *Arthur Adams Sketchbook 7* was overflowing with tasty line drawings (and Arthur doesn't wholesale his books so you either buy one in person or pay ten times the cover price on ebay), *Neal Adams 2008 Sketchbook* included a special Buck Rogers strip, *The Illustration of David Palumbo* was a pocket-sized keepsake, while *Battle Milk Volume 1* was a first-class collection by Kilian Plunkett, Thang Le, Wayne Lo, and Jackson Sze. And did I miss snagging copies of *More Drawings* by Mike Mignola and *Hissy Fit* by Adam Hughes? You know better.

Multiple artist "anthology" books that put me on American Express' "we like this guy" list included the requisite *Illustrators 49* edited by Jill Bossert [CollinsDesign]—if you're an artist or art director, you'll not only want this book, you'll need it. The granddaddy of the art annuals has been around for five decades for good reason. *Juxtapoz: Illustration* included some outstanding samples by James Jean, Tomer

Hanuka, Amy Sol, and the always amazing Barron Storey; *Swallow #5*, edited by Ashley Wood [IDW], featured memorable folios by Sam Weber, Jim Mahfood, Camile d'Errico, and John Watkiss; and *Erotic Fantasy Art*, edited by Aly Fell and Duddlebug [Collins Design], boasted a nice mix of sexy work by Brom, Julie Bell, and Matt Busch. *Metamorphosis 2: 50 Contemporary Surreal, Fantastic and Visionary Artists*, edited by Jon Beinart [beinArt Publishing], featured exceptional paintings by Heidi Taillefer, Shawn Barber, Scott G. Brooks, and Michael Hussar among many other notables; *Imaginaire 1: Magic Realism 2008-2009*, edited by Claus Brusen [Fantasmus], starred striking pieces



**Above:** Trick or...treat? The very cheeky 10th Anniversary Naked Pumpkin Run in Boulder, Colorado turned more than a few heads.

by David Bowers, Steven Kenny, and Kinuko Craft; *Device Volume 1: Fantastic Contraption* [IDW] boasted a diverse selection of mechanically-themed works (2D and 3D); *Beasts 2*, edited by Jacob Covey [Fantagraphics], starred pieces by Travis Louie, Yuko Shimizu, and Jaime Hernandez; and the latest installment in the *Exposé* series (#6), edited by Daniel Wade and Paul Hellard [Ballistic], featured a colorful mix of marvelous CG art by the likes of Linda Bergkvist and Cory Strader. But the real attention-grabber in 2008 was *A Lovecraft Retrospective: Artists Inspired by H.P. Lovecraft* [Centipede Press]: not only was it physically imposing at 12"x16" and 400 color pages, not only was the \$395 pricetag sobering, but...it was pretty damn definitive with only a few omissions (I'm thinking of Jack Jackson's and Richard Corben's comix adaptations). Giger, Wrightson, Palencar, Whelan, Potter—they're all here and much more. Voters must be vacationing in Innsmouth if it doesn't win some kind of award.

Looking at the "Illustrated Books" shelf, I loved *Beowulf: Grendel the Ghastly* by Michelle L. Szobody with splendid illustrations by Justin Gerard [Portland Studios], *Tales From Outer Suburbia* by Shaun Tan

[Allen & Unwin], *Fairies and Dragons: Art is Magic* by Ciruelo [DAC Editions], and the definitive new edition of Mary Shelly's *Frankenstein* with illustrations by the incomparable Bernie Wrightson [Dark Horse]. Greg Broadmore produced a whimsical wonderment with *Doctor Grordbort's Contrapulatronic Dingus Directory* [Weta/Dark Horse], and *Spectrum* regular Petar Meseldzija at last completed his *Legend of Steel Bashaw* book [Zmaj], which was produced in a lovely over-sized edition in Serbia: let's hope a savvy American publisher snaps it up. *Tales from the Perilous Realm* by J.R.R. Tolkien [Houghton Mifflin Harcourt] included another batch of wondrous watercolors by Alan Lee, Del Rey

released *The Horror Stories of Robert E. Howard*, edited by Jim and Ruth Keegan and powerfully illustrated by Greg Staples, while Subterranean Press published a deluxe edition of *Kull: Exile of Atlantis* that featured Justin Sweet's authoritative color work. Mentioned without comment (since I designed it and wrote the intro) was the BlackBart/Underwood Books edition of Conan stories "...and their memory was a bitter tree..." that included new color art by Brom and classic paintings by Frank Frazetta as illustrations.

A handful of the covers that caught my eye included those by Rick Berry (*Bring Down the Sun* by Judith Tarr [Tor]), Kinuko Y. Craft (*The Bell At Sealey Head* by Patricia A. McKillip [Ace]), Justin Sweet (*The Breath of God* by Harry Turtledove [Tor]), Dave McKean (*Prince of Stories: The Many Worlds of Neil Gaiman* edited by Hank Wagner [St. Martins]), and Dan Dos Santos (*Iron Kissed* by Patricia Biggs [Ace]). When you consider memorable covers by Donato Giancola, Cliff Nielsen, Jon Foster, Stephan Martiniere, and too many others to credit properly here, it's easy to see why, regardless of challenges, I still think we're experiencing a Golden Age for F&SF cover art.

## C O M I C S

The box office success of both *The Dark Knight* and *Iron Man* was the tail that wagged the comic book dog last year: the movie buzz made comics characters hot media properties without actually translating into an influx of new readers for the DC and Marvel originals. With the exception of *Watchmen*, that is (much to the chagrin of crusty author Alan Moore): the advance fan excitement for the 2009 film release shot the original graphic novel to the top of the bestseller lists where it remained—duking it



out with *Diary of a Wimpy Kid* and *Naruto* for #1—for the better part of the year.

There were numerous strategies (i.e. gimmicks) to capture people's attention throughout '08, including teaming up Stephen Colbert and President Obama (in separate issues, natch) with Spider-man. All of the companies began to package and market their backlist titles more aggressively and even began to acquire defunct publishers' comics and release them in "archive" editions. And, of course, there were the typical number of variant covers, movie adaptations and spin-offs, character cross-overs, and "earth-shattering" events. While some of the hoopla paid off, much didn't and the industry began to worry that the glum economy was going to hit them as hard as it had every other part of the country. By year's end the manga express train (one of the most profitable areas of comics for the last few years) had hit a wall, several imprints had closed down (Virgin was probably the one with the highest profile), and both the mass and direct markets began to show price resistance to books they had cheerfully stocked in better times. Diamond, the major distributor of all-things-comics-related, began to implement policies to minimize stocking less-than-profitable merchandise—which had many smaller publishers protesting that they were being frozen out of the market.

Until employment figures turn around it is almost inevitable that discretionary spending will decrease proportionally. How that will ultimately affect the overall health of the comics field remained to be seen by the end of 2008.

I always tend to talk about DC first in these reviews simply because I cut my teeth on their comics growing up (when they were called National and cost 12¢). And I still like DC and what they do—they can still surprise me. Pleasantly. (Yes, I know the mob history and the Siegel & Schuster saga and the fussing about this that and the other: find me another entertainment company in the world that *doesn't* have a storied past. I won't hold my breath.) I wasn't that excited by their main event specials like *Final Crisis* or *Trinity*, but did enjoy *Tor* by the masterful Joe Kubert, *Justice Society of America* (written by Geoff Johns and Alex Ross, art by Dale Eaglesham and Prentis Rollins, and covers by Alex Ross), *Simon Dark* (written by Steve Niles and Scott Hampton with art by Hampton), a reinvisioned *House of Mystery* (written by Matthew Sturges and Bill Willingham with art by Lucca Rossi and Jill Thompson with excellent covers by Sam Weber), and *The War That Time Forgot* (written by Bruce Jones with art by Al Barrionuevo and Jimmy

Palmiotti) in no small part because of the covers by Neal Adams, Mark Schultz, Russ Heath, Mike Kaluta, and Brian Bolland. I thoroughly enjoyed miscellaneous covers and stories throughout '08 by Mark Chiarello, James Jean, Joshua Middleton, Tomer Hanuka, Dustin Nguyen, Kelley Jones, and especially the brilliant work for *Catwoman* by the amazing Adam Hughes.

Robert Downey Jr.'s bravura performance in *Iron Man* had Marvel sitting comfortably atop the industry heap early in the year until *The Dark Knight's* half billion dollars in box office receipts brought them back to earth. Still, with another hugely profitable franchise in the offing (let's not mention *The Hulk 2* or *The Punisher*—would this make 3?), Marvel had a lot to be happy about. Their traditional bestsellers—*Spider-man*, *X-Men*, *Thor*, and *The Avengers* in all their variations—remained extremely popular while their adaptation of Stephen King's *Dark Tower: The Long Road Home* (scripted by Robin Furth and Peter David with art by Jae Lee and Richard Isanove) received positive attention in the mainstream press. Marvel's center ring event for the year was *Secret Invasion*, written by Brian Michael Bendis with art by Leinil Francis Yu ("Skrulls!!!") and proved to be pretty popular with readers. I was impressed by the variety of artists and styles that were on display throughout their line and made special note of works by Aleks Briclot, Claire Wendling, Cary Nord, Marko Djurdjevic, Frank Cho, Arthur Adams, Brandon Peterson, and Kaare Andrews. To say that it was a very good year both financially and artistically for Marvel is an understatement.

Dark Horse Comics continued to diversify their product lines with books, statues, toys, and stationary products—and they had their connections with popular Hollywood productions as well, with their adaptation of *Indiana Jones and the Kingdom of the Crystal Skull*, their plethora of *Star Wars* titles, and *Hellboy*—though

there was no comics tie-in to '08's film *Hellboy II: The Golden Army*, there was *Abe Sapien, B.P.R.D., Lobster Johnson, Hellboy: The Crooked Man* (written by Mike Mignola and powerfully illustrated by

Richard Corben), and *Hellboy: In the Chapel of Moloch* (script and art by creator Mignola). Jon Foster provided a series of outstanding covers for *Buffy the Vampire Slayer*, Frank Cho did likewise for *Conan the Cimmerian*, Nathan Fox eerily illustrated Joe Lansdale's interpretation of Robert E. Howard's *Pigeons From Hell*, and James Jean added his magic to the covers of *The Umbrella Academy*.

Naturally I couldn't resist their first two archive editions of Warren's classic *Creepy* magazines (with more on the way). Greg Ruth, Jason Shawn Alexander, Jo Chen, and Eric Powell all produced excellent work for DH throughout the year.

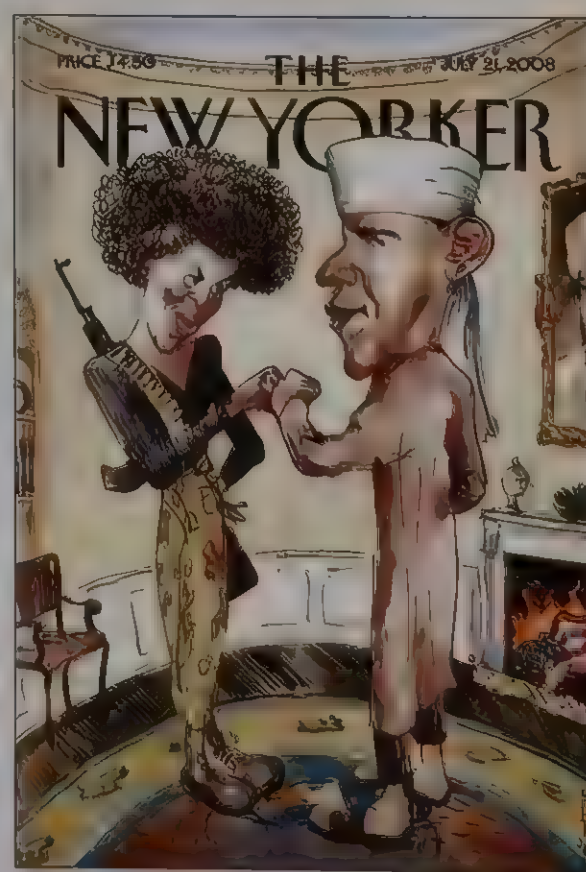
Ambling around the comics racks, I spotted nice work by Greg Capullo, Jim Mahfood, Steve Pugh, David Hartman, and Peter Bergting at Image, while over at

IDW the contributions by Ashley Wood, Ben Templesmith, Bill Sienkiewicz, and Rebecca Wrigley caught my eye. Underwood Books released a fat and colorful collection of Frank Frazetta's 1950s classic comics, *Telling Stories* edited by Edward Mason, Andrews McMeel collected three years of *Prince Valiant: Far From Camelot* by Gary Gianni (art) and Mark Schultz (scripts), and HarperCollins produced P. Craig

Russell's pensive graphic novel adaptation of Neil Gaiman's *Coraline*. Radical Publishing lassoed Jim Steranko to do a cover for their *Hercules* series, Penny Farthing Press boasted a nice painting by Glen Orbik for *The Victorian*, and I noted some great work for a variety of publishers by Frank Cho, Jeff Smith (anyone want to



**Above:** Neal Adams' thrilling cover to *The War That Time Forgot* #1



**Above:** Barry Blitt's funny but controversial cover for *The New Yorker*.



My feelings about Dave Stevens through the years were always divided almost equally between delight and frustration. Delight in that he was enormously talented, an artist whose *Rocketeer* series reminded everyone how good comics could be, a creator whose work literally sparkled with personality. Delight, too, because Dave was genuinely a pleasure to be around: smart, funny, charming, and incredibly knowledgeable about a wide variety of subjects. People have tossed around the term "obsessed" when describing Dave's interests (particularly about his friend and muse, Bettie Page), but I never thought that was accurate: I would say a better description might be that he was passionate about the things—and people—he loved. In our many talks through the years he always displayed a mature and well-balanced perspective of whatever or whomever he was enthusiastic about.

But the frustration aspect kicks in simply because Dave only rarely (if ever) capitalized on his talent, popularity, and gifts. Doing art precisely the way he wanted—and drawing or painting only those subjects that he really wanted to—meant that he lost out on many lucrative oppor-



Ras/?), Stuart Immonen, Gabriele Dell'otto, Joe Jusko, and J.G. Jones among others..

I had slightly mixed feelings about Tom Roberts' *Alex Raymond: His Life and Art* [Adventure House]; it was quite thorough, but the landscape format was a bit uncomfortable to read and I wished *Flash Gordon* had been better represented. *Scorchy Smith and the Art of Noel Sickles* [IDW] was similarly unwieldy at 11"x11" and 392 pages, but nevertheless was an extremely valuable resource (as was the Raymond book). *Strange & Stranger: The World of Steve Ditko* by Blake Bell [Fantagraphics] was an unflinching bio of one of the most significant yet contentious creators of sequential art while *Kirby: King of Comics* by Mark Evanier [Abrams] was an affectionate celebration of, well, the king of the comics. Finally, I was suitably impressed by all the research that went into *The Ten-Cent Plague: The Great Comic Book Scare and How It Changed America* by David Hajdu [St. Martins]. It served as a cautionary warning of what can happen when pop culture and government butts heads.

## D I M E N S I O N A L

Even before the economic poo hit the fan last year (and I hate to keep mentioning it, but its effects were and are far-reaching), the creators of 3D collectibles had been squeezed as various channels for their lines dried up and disappeared. Bankruptcies of SunCoast Video, K.B. Toys, and Sam Goody effectively eliminated outlets for all manner

of figurines and toys; concerns over budgets negatively impacted the gallery market. Instead of speculating on possible sales many comics shops began to place orders for statues and props only at customer requests. Which didn't mean there wasn't some great dimensional work created in 2008—there definitely was—but only that it could be more difficult to encounter some of this marvelous stuff by accident than it had been when times were flush. 2009 will undoubtedly offer more challenges.

DC Direct was busy, busy, busy last year with any number of cool items. I really liked Jack Matthews' "Batman: Black & White/Bob Kane" statue and Alterton Bizarre's multi-figure "JLA Build-A-Scene" (a really clever concept). The "Superman Vs. Darkseid" statue (sculpted by Ray Villafane) was dramatic and I was nostalgically tempted by the "1966 Batmobile Replica" (also sculpted by Jack Matthews). There were incredibly detailed toys devoted to various story arcs and mini series, "Ame-Comi" interpretations of several female characters, dandy busts, large dolls, and hip props (the Superman cape would've been great to have instead of the bath towel I used to tie around my neck when I was 5 pretending to be George Reeves).

Marvel produced 3D versions of their characters themselves and through multiple licensors the the quality was generally top-notch. Randy Bowen sculpted figures of "Luke Cage," "Odin," and "Wolverine." Kotobukiya produced an excellent "Iron

Man" (sculptor unknown) and Diamond Select produced—thanks to sculptor Gabriel Marquez—a spot on interpretation of "Captain America" from the cover of *Avengers* #4...the only problem being that, as with their previous Steranko "Nick Fury" statue, they failed to credit Jack Kirby—the artist whose work made the statue a possibility in the first place—anywhere in their ads or on their packaging. Come on, boys: it ain't that hard to include a line of type.

Todd MacFarlane added even more highly detailed dragons to their line, Tim Bruckner created an amazing "Vampire Hunter D" bust for Dark Horse, and Mindstyle finally released the second pair of creepy figures based on characters from Brom's novel, *The Plucker*.

And, yes, I still want one of the steam-punk rayguns that Weta produces—they've even created a Blunderbuss in '08, for goodness' sakes! Arlo, our webmaster, has a Manmelter 3600ZX Sub-Atomic Disintegrator Pistol and I'm green with envy. (Weta also created some outstanding statues in their Hellgate London series, including "The Female Templar" and "The Hunter.") On the other hand, I was not tempted by ReelArt's "Egyptian Queen" statue based on Frazetta's painting: despite a sincere effort, I think it missed the mark.

I'm not exaggerating when I say that there were literally tons of statues, busts, and toys based on *Star Wars*, *Harry Potter*, *Halo*, *The Dark Knight*, "tooned-up" Lord of the Rings maquettes, naughty Japanese gals with gigantic, uh, attributes, miscella-





tunities and we in turn lost out on seeing much more of his superlative work. His very private battle with leukemia (which lasted for the better part of a decade and about which at his request we had deflected queries from the concerned or curious through the years) had very little to do with his decisions: he'd simply say "no" to projects far more often than he'd ever say "yes," regardless of his health. For the last three years Cathy and I had worked closely with Dave on his autobiographical art book, *Brush With Passion*. The sad part is that, after so much planning and labor, Dave isn't here to see the finished volume—but, of course, time was never an issue with Dave Stevens, especially when it came to doing something the way he thought it should be done. The day before he died, despite a bleak prognosis, his thoughts were on the tasks still ahead: he told a

friend from his hospital bed, "I'll be on my feet in a few days and finish those last paintings for the book." Typical Dave.

Harlan Ellison (one of his many friends) has said that the hardest thing about getting older is having to bury your pals.

I never really knew how true that was until Dave died.

My friendship with Dave Stevens spanned over 20 years; he served on the first *Spectrum* jury and was an advisor and frequent participant. I don't think I ever knew him quite as well as he probably knew me (and I believe many of his friends would say the same thing), but I do know that I miss him.

*Requiescat in pace, Rocketeer.*

### JOHN BERKEY 1932-2008

"Being fearful of failure or having little confidence just becomes something to climb over."

—John Berkey

Science fiction is supposed to be the

domain of the adventurous, of the forward thinkers, of people who are open to the unique and the new. Yet when it comes to science fiction art, aficionados too often tend to gravitate to the safe and familiar, to works and styles and artists that remind us of our first encounter with a genre that we come to love rather than to those that challenge our perceptions and engage or intellect. Our nostalgia has a way of blinding us to the accomplishments and import of contemporaries.

John Berkey was, unfortunately, often taken for granted by the majority of readers in our field. His spacecraft didn't look like modified V2s, his people weren't well-groomed models, his landscapes owed more to Monet than to the pulps. He was an artist that did a lot of high-profile work yet escaped the radar of many. Forget about winning a Hugo for Best artist: regardless of assertions otherwise, he was never even nominated...

But that was probably perfectly fine with John. A relatively shy and

neous characters from comics, tv shows, and movies—as well as all sorts of gallery pieces and fine art and designer toys (which are too goddamn cool for words) and one-of-a-kind dolls. If you want to find out where at least some of these great works might be lurking I suggest picking up a wide variety of magazines for starters, including *Amazing Figure Modeler*, *Toyfare*, *Hi-Fructose*, *Giant Robot*, *Sculpture Review*, *ARTnews*, and *World Sculpture News*.

## EDITORIAL

The single word that best summed up the newspaper business in 2008 was "dire." Every morning I'd check favorite websites (which, I admit shamefacedly was probably contributing to the problem) and there would be a headline titled "Newspaper Armageddon Watch" that would detail who was laying off staff and what papers were being sold and who was closing their doors for good. The magazine business didn't fare much better as an estimated 545 titles went belly-up in the U.S. last year (around 400 new ones started). But even though '08 was bad for magazine failures, 2007 was actually worse. Mediafinder counted 591 magazines that had ceased publication that year. The problem, of course, was linked to the drop in advertising spending (the life blood of a mass-market title) and disinterest from young consumers: the cover price, even when it's stiff, contributes relatively little to the bottom line. It takes from three to ten

copies sitting on the magazine rack to sell one—the rest are returned for credit as the next issue comes out—so subscriptions and ad revenues are what generates real profits. When both decline it is just a matter of time before the grim reaper knocks.

The genre's short-fiction magazines continued to struggle with dropping circulations and rising production costs. *Realms of Fantasy*—the field's only magazine with color art—abruptly folded (even though their circulation had actually increased) only to be purchased by Warren Lapine with the promise of resurrection by mid-'09. *Weird Tales* became more comfortable with their outre design direction and ran some attention-grabbing covers (including those by Viktor Koen and Jason Levesque). *The Magazine of F&SF* included some nice work by Vincent Di Fate, Maurizio Manzieri, Cory and Catska Ench, and Mark Evans while *Isaac Asimov's SF* and *Analog* featured some excellent covers by David Hardy, George Krauter, Donato Giancola, Bob Eggleton, Mark Garlick, and Scott Grinnando. *Interzone*, the U.K.'s premiere SF title, included some good paintings by Paul Drummond and Christopher Nurse.

As the year progressed, magazines as a whole tended to get thinner and thinner and original art began to disappear in an alarming degree. Perennial illustration favorites *Playboy* and *The New Yorker* continued to hold the line and featured new paintings (Olivia and Donato Giancola in the former, Peter de Sève and Barry Blitt in the latter) and cartoons—but both report-

ed struggles in this hard economy. And then, despite all the market worries, here came *Esquire* in October with the first battery-powered cover. Talk about balls! Cool!

My list of favorite artist-friendly publications was virtually unchanged from last year's and included Dan Zimmer's superlative *Illustration* (I encourage everyone to subscribe), *Communication Arts*, *Juxtapoz*, *Hi-Fructose*, *Print*, *Art Scene International*, *Airbrush Digest*, *Cinefex*, *SciFi* (soon to be by Syfy?) and *ImagineFX: Fantasy & Sci-Fi Digital Art* (the pages are literally packed with tips for artists).

## INSTITUTIONAL

"Institutional" has always been *Spectrum's* catch-all category, featuring works that were created for exhibit announcements, self-promotion, package design, prints, corporate reports, and any any number of other venues or uses that don't easily fit within our other categories.

Disaster struck Richard Solomon/Artists Representative on March 15th in New York City when a crane collapsed on their building, demolishing it. Fortunately no one was in the office at the time, but a number of paintings were destroyed, including works by John Jude Palencar, Brad Holland, Greg Manchess, and C.F. Payne.

It was interesting to watch as hands-on how-to workshops for artists—taught by other artists and not looking to sell attendees books or supplies or computer software—began to increase in popularity.



soft-spoken man, John Berkey didn't paint for accolades or recognition or honors, he painted because...he just loved to paint.

Born in 1932 in Edgley, North Dakota, Berkey knew that he was going to be an artist by age 15. He apprenticed at a variety of small advertising agencies to learn the ropes before taking a staff position with St. Paul's Brown & Bigelow calendar company in 1955. Eight years and 500 paintings later, John decided to become a freelancer and new clients greeted him with open arms: designers and art directors from Paramount Pictures and *Time* and Ballantine Books all vied for his remarkable talent. Utilizing an Impressionist's approach to his subjects, Berkey's histori-

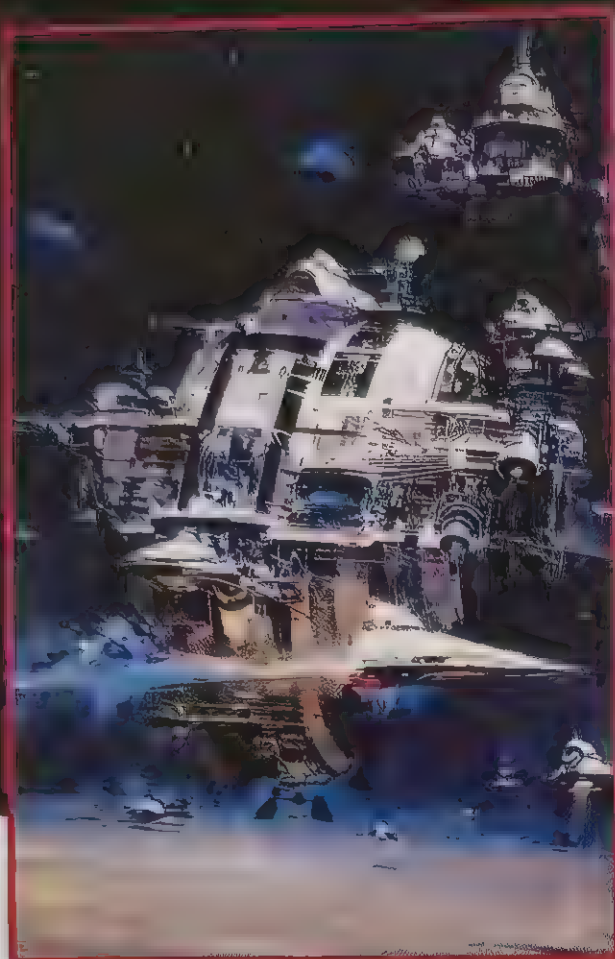
cal paintings had a sense of immediacy which placed the viewer in the middle of unfolding events, his portraits were both thoughtful and thought-provoking, his nudes eschewed the prurient and instead epitomized intimacy and grace, while his unconventional and majestic spacecraft influenced artists of all sensibilities.

Though the SF community didn't recognize Berkey's achievements with any honors, other organizations were more than happy to address the oversight. John was presented with the Spectrum Grand Master Award in 1999, was inducted into the Society of Illustrators Hall of Fame in 2004, and was selected as the *Exposé 5* Grand Master in 2007; a

pair of exceptional books featuring his art were published in his lifetime (*Painted Space* edited by Michael



Friedlander in 1991 and *The Art of John Berkey* edited by Jane Frank in 2003), but it's not the awards and not the collections that John will be remembered for. Rather it's the cumulative impact of his *imagination*, of a unique vision, that will resonate in the years to come; John's influence will continue to be powerfully felt within the field and without. There is a timelessness to Berkey's work, a freshness and vibrancy that will continue to speak to new audiences for many years to come. John may no longer be with us, but his art will live on—not as artifacts of nostalgia, but as compelling celebrations of an unmatched imagination. No artist could ask for a better memorial. †



Massive Black's "Revelations" seminar took place in Seattle in January and drew a mass of enthusiastic students; Rebecca Guay's Illustration Master Class was held in Amherst in June and was such a success that it looked like it would become an annual teaching opportunity; and we joined with Tor.com to sponsor painting demonstrations by Jon Foster, Greg Manchess, Rick Berry, and Stephan Martiniere at the San Diego Comic-Con and the resulting crowds caused neighboring exhibitors to give us the stink eye.

Bob Self hosted the second annual Baby Tattooville, in which 50 attendees got to hob-nob with a select group of guest artists, including Shag, Glenn Barr, and Michael Whelan. A number of illustrators attended Patrick and Jeanne Wilshire's IlluxCon (a small collector-focused confab in Altoona, PA) to sell originals and prints.

A few of the art calendars I saw and liked in '08 included *Pirates* by Don Maitz, *Dragons* by Ciruelo, *The Art of Luis Royo*, *Juxtapoz* (which featured the art of Robert Williams), and *Women of Enchantment* by Kinuko Y. Craft, and *Boris Vallejo's & Julie Bell's Fantasy Calendar*. We brokered a *Spectrum 2009* calendar for Andrews McMeel and divided all of the proceeds equally between the twelve artists.

Most artists sell prints of one sort themselves these days; Flesk Publications was one of the few publishers that offered a new print in '08, an action-filled Xenozoic scene by the gifted Mark Schultz.

If you live in any fair-sized city it's a safe bet that there

were a host of group and single artist gallery shows spread throughout the year. "First Friday" is the monthly event in K.C. that attracts people to the city's Freight House Arts District, where scores of galleries welcome visitors (and dispense free booze!). A mere handful of the shows in other cities that attracted patrons included "Illuminate," featuring Mia Araujo, Robert Bellm, and Angelique Houtkamp at the Corey Helford Gallery in Culver City; Skot Olsen's "Architeuthis" at The Shooting Gallery in San Francisco; "Retinal Delights: The Juxtapoz Factor" group show at the Laguna Art Museum; and "Royals & Crocodiles" spotlighting Erik Siador and "Emroca" Flores at the L.A.'s ThinkSpace.

## R E Q U I E M

In 2008 we noted the passing of these friends and talented creators:

Fuji Akatsuka [b 1935] manga artist  
Wes Alexander [b 1966] cartoonist  
Sergio Angeletti [b 1952] artist  
Ed Arno [b 1916] cartoonist  
Gus Arriola [b 1917] cartoonist  
Jack Barrett [b 1929] artist  
Pauline Paynes [b 1922] illustrator  
James Bearcloud [1949] photographer  
John Berkey [b 1932] illustrator  
Bob Bierman [b 1921] cartoonist  
Barbara Bradley [b 1927] illustrator  
Donald Brautigan [b 1946] illustrator

Edd Cartier [b 1914] illustrator  
José Casanovas Sr [b 1934] comics artist  
Mel Casson [b 1920] cartoonist  
Jim Cawthorn [b 1930] illustrator  
Anne Cleveland [b 1916] cartoonist  
Mario DeMarco [b 1921] illustrator  
Boris E. Fimovich [b 1900] cartoonist  
Will Elder [b 1925] comic artist  
William Ellis Green [b 1925] cartoonist  
Brian Hara [b 1945] cartoonist  
Hawley Harris [b 1931] cartoonist  
Walt Howarth [b 1928] illustrator  
Carolyn Jagodits [b ?] cartoonist  
Jack Kamen [b 1920] comic artist  
Charles E. Kavenagh [b 1925] artist  
Alton Kelley [b 1931] artist  
Ted Key [b 1912] cartoonist  
John James Knudsen [b 1922] cartoonist  
Gérard Lauzier [b 1932] artist  
Ray Lowry [b 1944] cartoonist  
Maurice Marechal [b 1922] cartoonist  
Carlos Meglia [b 1957] illustrator  
Phil Meigh [b 1926] cartoonist  
Bill Melendez [b 1917] animator  
Ardeshir Mohassess [b 1938] artist  
Jim Mooney [b 1919] comic artist  
Bettie Page [b 1923] model  
Franco Paludetti [b 1924] comic artist  
Guy Peellaert [b 1934] artist  
Stéphane Peru [b 1982] comic artist  
Robert Rauschenberg [b 1926] artist  
Dave Stevens [b 1955] artist  
Robert Testu [b 1913] cartoonist  
Michael Turner [b 1971] comic artist  
Mike Western [b 1925] comic artist  
Steve Whitaker [b 1955] artist  
Stan Winston [b 1946] SPFX creator †





## The **S**how

"Grand Central" — Call For Entries poster by Peter de Sève



A D V E R T I S I N G  
Gold Award



artist: Ryohei Hase  
client: FIGHTSTAR – Raw Power Management title: Go Forward and Forward size: 28"x10" medium: Digital





artist: Yuko Shimizu  
art director: Andrew Cook client: Microsoft UltimatePC title: Little Polka Dots and Other Stories  
size: 22"x30" medium: Ink drawing with digital color



1

artist: Matt Cavotta  
client: Thanatopsis Records  
title: Chaosface  
medium: Digital size: 13"x13"

2

artist: René Milot  
art director: Jonathan Nicol  
client: Cirque du Soleil\_Criss Angel  
title: Criss Angel: screaming rabbit  
medium: Digital size: 36"x72"

3

artist: Adam Bray  
art director: Dan Kamf  
client: Rival Game Studios  
title: Kensei  
medium: Digital size: 12"x15"

4

artist: Andy Park  
art director: Stig Asmussen  
client: Sony Computer Entertainment  
title: God of War III [Game Informer cover]  
medium: Digital size: 14"x17"







God of War™ is a registered trademark of Sony Computer Entertainment America Inc. © 2009 Sony Computer Entertainment America Inc.





Copyright © 2008 Universal Studios. Hellboy and all related characters copyright and © Mike Mignola

artist: Dan Dos Santos  
client: Crew Creative title: Hellboy II medium: Mixed size: 28"x40"





artist: Daren Bader

art director: Jessica Cardinale client: Hamagami/Carroll, Inc. title: Age of Reckoning size: 32"x32" medium: Digital



artist: Stephan Martinieri

art director: Dennis Beloff client: Interactive-Retail Solutions title: Machiavelli Luxury Boutiques medium: Digital



1

artist: Dan Seagrave  
art director: Dan Seagrave  
client: Pulverised Records  
medium: Acrylic  
size: 15"x15"

2

artist: Mark Covell  
client: Copro Nason Gallery  
title: Sweet As Ether  
medium: Oil  
size: 12"x20"

3

artist: Joe Jing  
art director: John Kleber  
designer: Joe Jing  
client: Sierra Entertainment  
title: Snow White  
medium: Photoshop  
size: 20"x40"

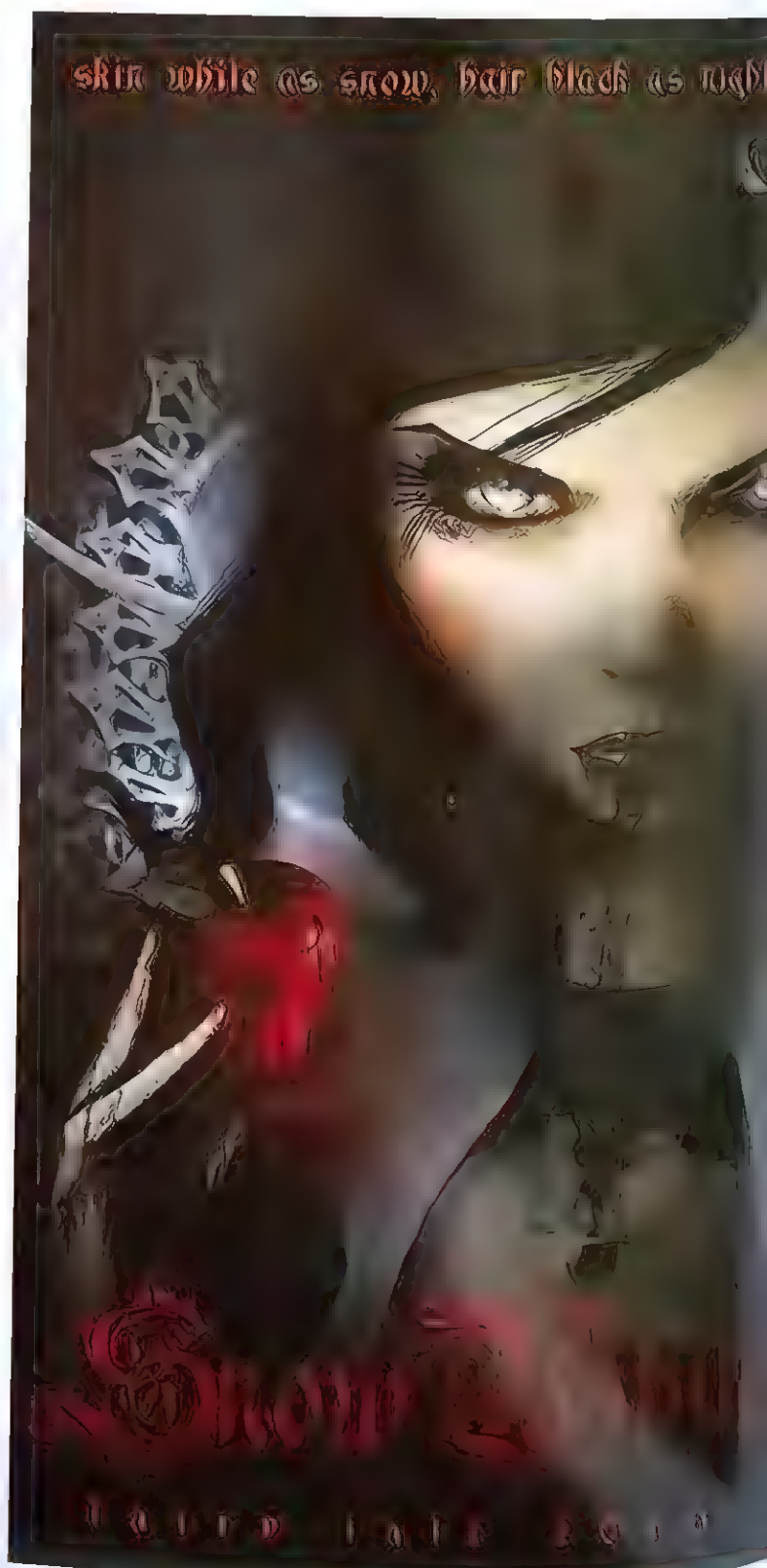
4

artist: Chris Buzelli  
art director: Alexander Lagoet  
client: Tropen Museum/  
Satchi & Satchi  
title: Ghana Coffin for Fisherman  
medium: Oil  
size: 18"x24"



1

2









1

**artist:** David Dorman  
*art director:* David Pearson  
*designer:* David Dorman  
*client:* Wienslen Brothers Ent.  
*title:* Arthur and the Invisibles  
*medium:* Mixed  
*size:* 16"x30"

2

**artist:** Frank Grau  
*art director:* David Glanzer  
*designer:* Frank Grau  
*client:* Comio-Con International  
*medium:* Ink/digital  
*size:* 8 1/2"x7"

3

**artist:** Greg Spalenka  
 & Romie Shrestha  
*client:* Project Peace On Earth  
*title:* Peace Has Begun  
*medium:* Mixed/digital  
*size:* 24"x36"

4

**artist:** Dorian Iten  
*art director:* Christoph Schiess  
*designer:* Dorian Iten  
*client:* Metzgerlehner Worldwide Partners  
*title:* Puonak Audéo 1  
*medium:* Photoshop/Illustrator

5

**artist:** Lee Moyer  
*art director:* Sarah Jane Hardy  
*designer:* Lee Moyer  
*client:* Northwest Children's Theater  
*title:* Hansel & Gretel  
*medium:* Digital  
*size:* 12"x16"

6

**artist:** Jerrell Conner  
*title:* "Bloodlines" A  
*medium:* Mixed  
*size:* 4"x6"



2





3



4



5



6







artist: Luis Diaz

art director: Anais Thomassian client: Corel Corporation title: Fish Circus medium: Painter size: 28"x12 1/2"



artist: Yuko Shimizu

art director: Andrew Cook client: Microsoft UltimatePO title: Little Red Polka Dots and Other Stories medium: Ink/digital color size: 30"x22"





artist: Andrew Jones  
art director: Josie Schimke client: Black Rocks Art Foundation title: Autumnal Dancer medium: Painter X



# SILVER SNAIL EVERY POST

An  
Four

Vol. 31, Issue 31

May 5

vine  
lin

0 cts in Canada

0 cts.



artist: Adam Hughes

art director: Ron Boyd client: Silver Snail Comics title: That New Robot Smell medium: Mixed/digital color size: 6 1/2"x10"





artist: Kan Muftic  
client: NCSOft Europe title: Armada medium: Digital



artist: Adam Hughes  
art director: Mark Chiarello client: DC Comics title: Women of DCU medium: Mixed/digital color size: 40 1/2"x20 1/2"





artist: Donald Caron

client: Les Productions En Pleine Face title: Cul-de-Sac [film poster] medium: Digital





artist: Jeff Wack

art director: Jorge Calleja, Barney Hobson designer: Weiden/Kennedy Amsterdam client: Coca-Cola title: A Little Lift... medium: Digital size: 24"x35"



B O O K  
Gold Award



artist: **Petar Meseldžija**  
client: Zmaj, Novi Sad title: The Legend of Steel Bashaw 4 size: 30<sup>1</sup>/<sub>4</sub>"x27<sup>1</sup>/<sub>2</sub>" medium: Oil



B O O K  
Silver Award



artist: Jean-Baptiste Monge

art director: Jean-Baptiste Monge client: Au Bord des Continents... title: Dunlee Darnan medium: Watercolor size: 117/16 "x 175/8"



**1 artist:** Stephan Martiniere

*art director:* Lou Anders

*client:* Pyr *title:* Desolation Road

*medium:* Digital

**2 artist:** Jim Burns

*art director:* Claire Ward

*client:* Transworld Publishers *title:* The Third God

*medium:* Digital

**3 artist:** Stephan Martiniere

*art director:* Irene Gallo

*client:* Tor Books *title:* The Price of Spring

*medium:* Digital

**4 artist:** Stephan Martiniere

*art director:* Nick May

*client:* Orion Books *title:* Ace of Skulls

*medium:* Digital



2

3



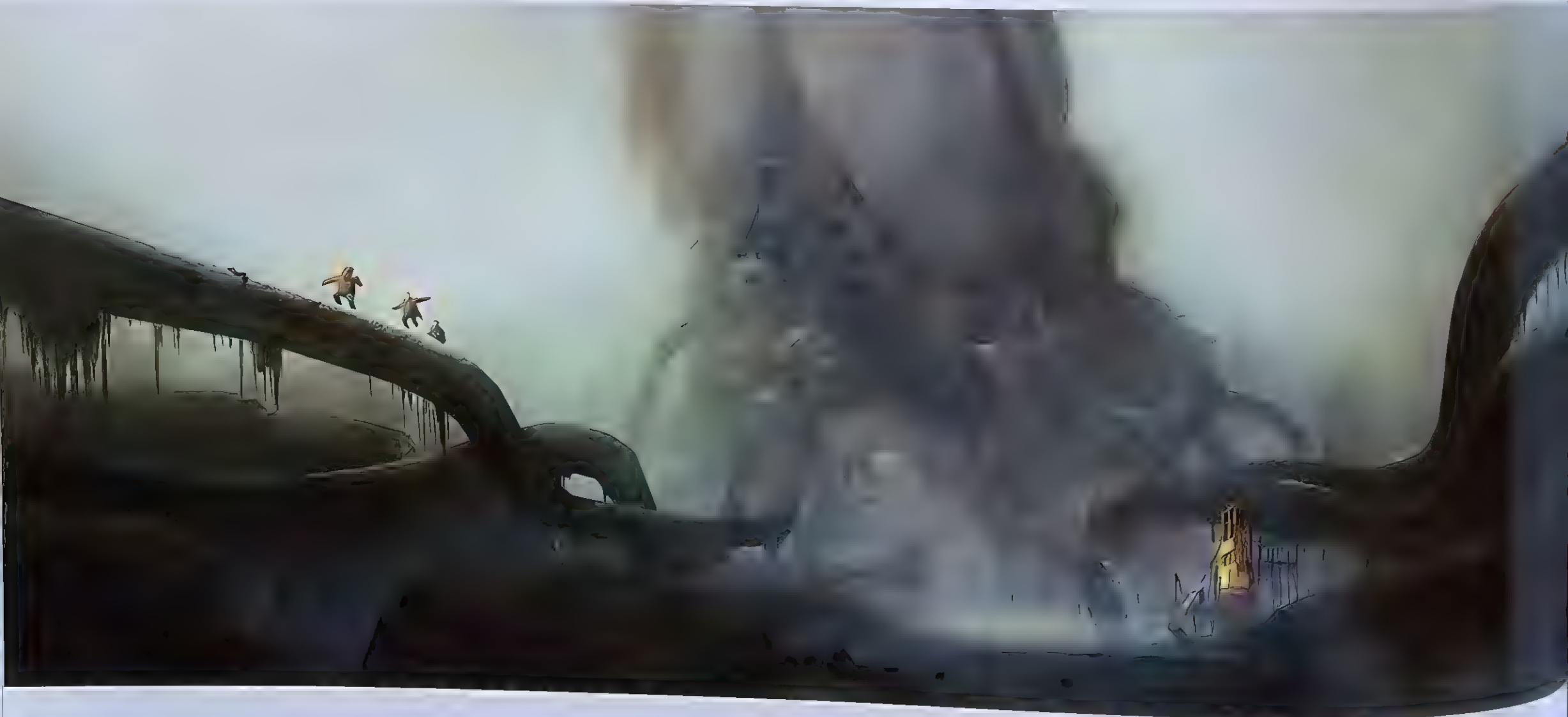








artist: Petar Meseldžija  
client: Zmaj, Novi Sad title: The Legend of Steel Bashaw 15 medium: Oil size: 30<sup>1</sup>/<sub>4</sub>"x27<sup>1</sup>/<sub>2</sub>"



artist: Ritche Sacilioc  
title: Playground medium: Digital





artist: Matt Stewart

art director: Irene Gallo client: Tor Books title: Valley of Shadows medium: Oil on paper on masonite size: 44½"x20"



artist: Lars Grant-West

art director: Mari Kolkowsky client: Wizards of the Coast title: Iron Dragon medium: Oil on canvas size: 16"x12"



**1 artist: John Picacio**

*art director: David Stevenson*  
*client: Ballantine/Del Rey*  
*title: Elric: The Sleeping Sorceress*  
*medium: Mixed/digital*  
*size: 12"x17"*

**2 artist: Brom**

*art director: Brom*  
*client: Eos*  
*title: Lady Modron*  
*medium: Oil*

**3 artist: Joe Jusko**

*art director: Joe Jusko*  
*client: Hermes Press*  
*title: Conan the Barbarian*  
*medium: Acrylic*  
*size: 15"x21"*

**4 artist: Brom**

*art director: Arnie Fenner*  
*client: Underwood Books*  
*title: Amra*  
*medium: Oil*









**1 artist:** Iain McCaig  
*client:* Palace Press/Insight Editions  
*title:* Shadowline [back cover]  
*medium:* Traditional/digital

**2 artist:** Omar Rayyan  
*art director:* Tim Szczesuil  
*client:* NESFA Press  
*title:* Magic Mirrors  
*medium:* Watercolor *size:* 11"x14"

**3 artist:** Woodrow J. Hinton III  
*art director:* Craig S. Grant  
*client:* White Wolf Publishing  
*title:* Toys in the Attic  
*medium:* Mixed/digital *size:* 11"x15"

**4 artist:** Iain McCaig  
*client:* Palace Press/Insight Editions  
*title:* Shadowline [front cover]  
*medium:* Traditional/digital

1



2



3











*artist:* John Jude Palencar

*art director:* Irene Gallo *client:* Tor Books *title:* Hidden World *medium:* Acrylic *size:* 27"x23"



*artist:* Ritche Sacilioc

*art director:* Mike Jolley *title:* The Messenger *medium:* Digital





artist: Scott M. Fischer  
 designer: Irene Gallo client: Tor Books title: An Evil Guest medium: Digital



artist: Severine Pineaux  
 art director: Severine Pineaux client: Tournon Ed title: Tinie Cricket - Ysambre medium: Watercolor size: 15<sup>3</sup>/<sub>4</sub>"x12<sup>1</sup>/<sub>4</sub>"



**1** *artist:* Agata Kawa  
*art director:* Chun-Liang Yeh  
*client:* HougFei Editions  
*title:* The Sleep  
*medium:* Digital *size:* 7<sup>3</sup>/<sub>4</sub>"x9<sup>3</sup>/<sub>4</sub>"

**2** *artist:* Lisa L. Cyr  
*art director:* Lisa L. Cyr  
*client:* North Light Books  
*title:* The Courageous  
*medium:* Acrylic, oil, collage & assemblage  
on canvas over masonite & board  
with wooden framework  
*size:* 19"x30<sup>3</sup>/<sub>4</sub>"x21<sup>1</sup>/<sub>2</sub>"

**3** *artist:* Tomar Hanuka  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* The Darker Mask  
*medium:* Digital

**4** *artist:* Sam Weber  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Nine Gates  
*medium:* Acrylic



2

3









**1** artist: Jon Foster  
 art director: Irene Gallo  
 client: Tor Books  
 title: Dragon and Savior  
 medium: Digital size: 19"x23"

**2** artist: Chris McGrath  
 art director: Seth Lerner  
 client: Tor Books  
 title: Red  
 medium: Digital

**3** artist: Jin Hyung Kim  
 art director: Jin Hyung Kim  
 client: Sungandang  
 title: Steam Giant  
 medium: Digital

**4** artist: Vance Kovacs  
 art director: Dave Stevenson  
 client: Dabel Bothers/Del Rey  
 title: The Hard Call  
 medium: Digital



1



3







**1** artist: Travis A. Louie

art director: Dice Tsutsumi

client: Totoro Forest Project title: Uncle Walter of Forest  
medium: Acrylic on board size: 8"x10"

**2** artist: Adam Rex

client: Harcourt title: Garlic Bread? Bluhl  
medium: Digital size: 4"x7"

**3** artist: Bobby Chiu

art director: www.imaginismstudios.com

client: Totoro Forest Project title: Twins  
medium: Digital

**4** artist: Kei Acedera

art director: www.imaginismstudios.com

client: Totoro Forest Project title: Enoki, Forest Song  
medium: Gouache size: 11"x14"



2



3











artist: Todd Lockwood

art director: Matt Adelsperger client: Wizards of the Coast title: The Ghost King medium: Digital size: 21"x15"



artist: Alex Alice

art director: Olivier Souillé client: Galerie Daniel Mazhen title: Jörmungand medium: Oil on canvas





artist: Todd Lockwood

art director: Matt Adelsperger client: Wizards of the Coast title: The Pirate King medium: Digital size: 21"x15"



artist: Raymond Swanland

art director: Matt Adelsperger client: Wizards of the Coast title: Dragon War medium: Digital

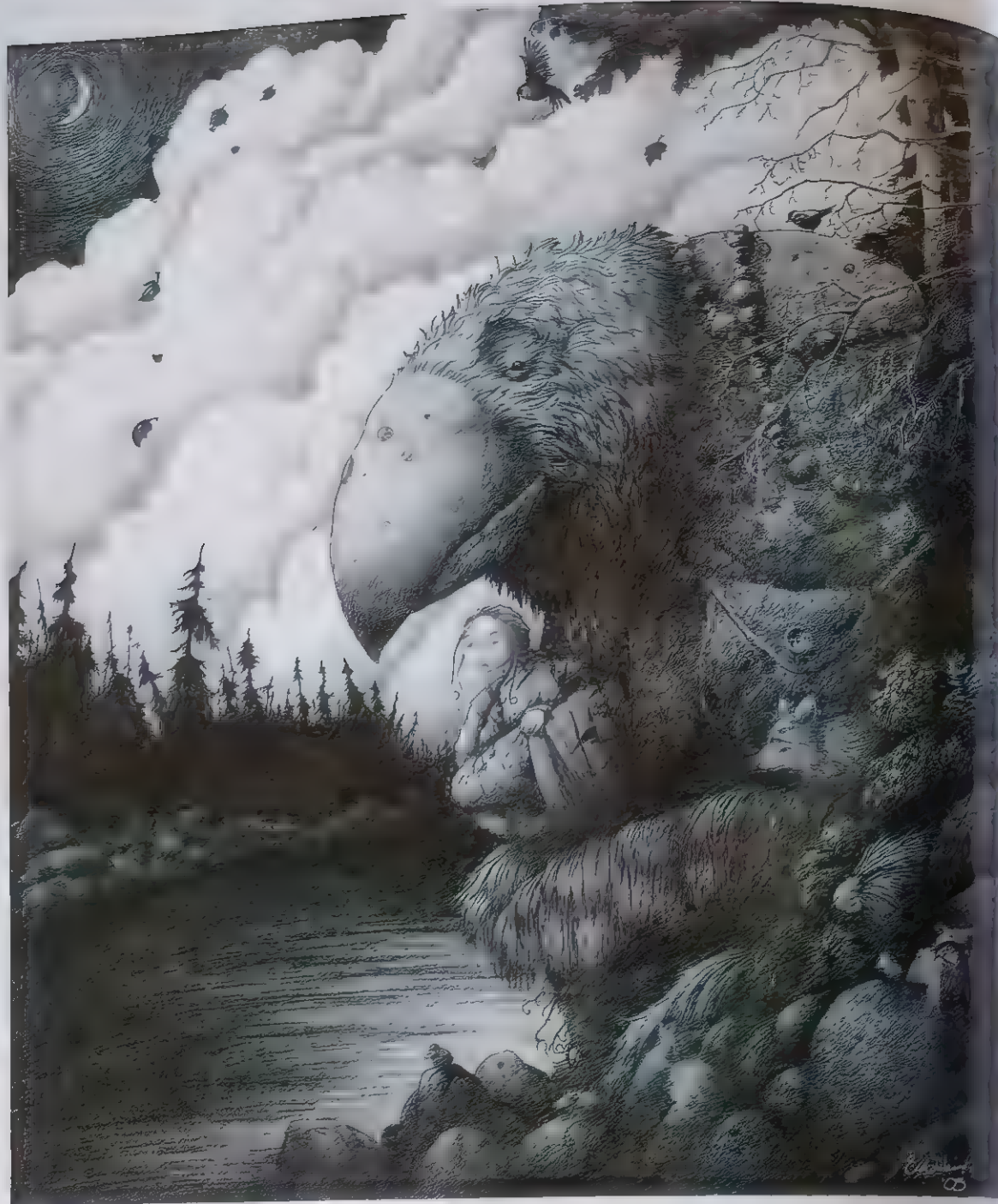


**1 artist: Eric Orchard**  
client: Totoro Forest Project  
title: Guardian of Autumn  
medium: Pencil size: 18"x20"

**2 artist: Ciruelo**  
client: DAC Editions  
title: Bolt  
medium: Oil size: 20"x27"

**3 artist: Chris McGrath**  
art director: Lou Anders  
client: Pyre Books title: Midwinter  
medium: Digital

**4 artist: Donato Giancola**  
art director: Irene Gallo  
client: Tor Books title: Archer of the Rose  
medium: Oil on panel







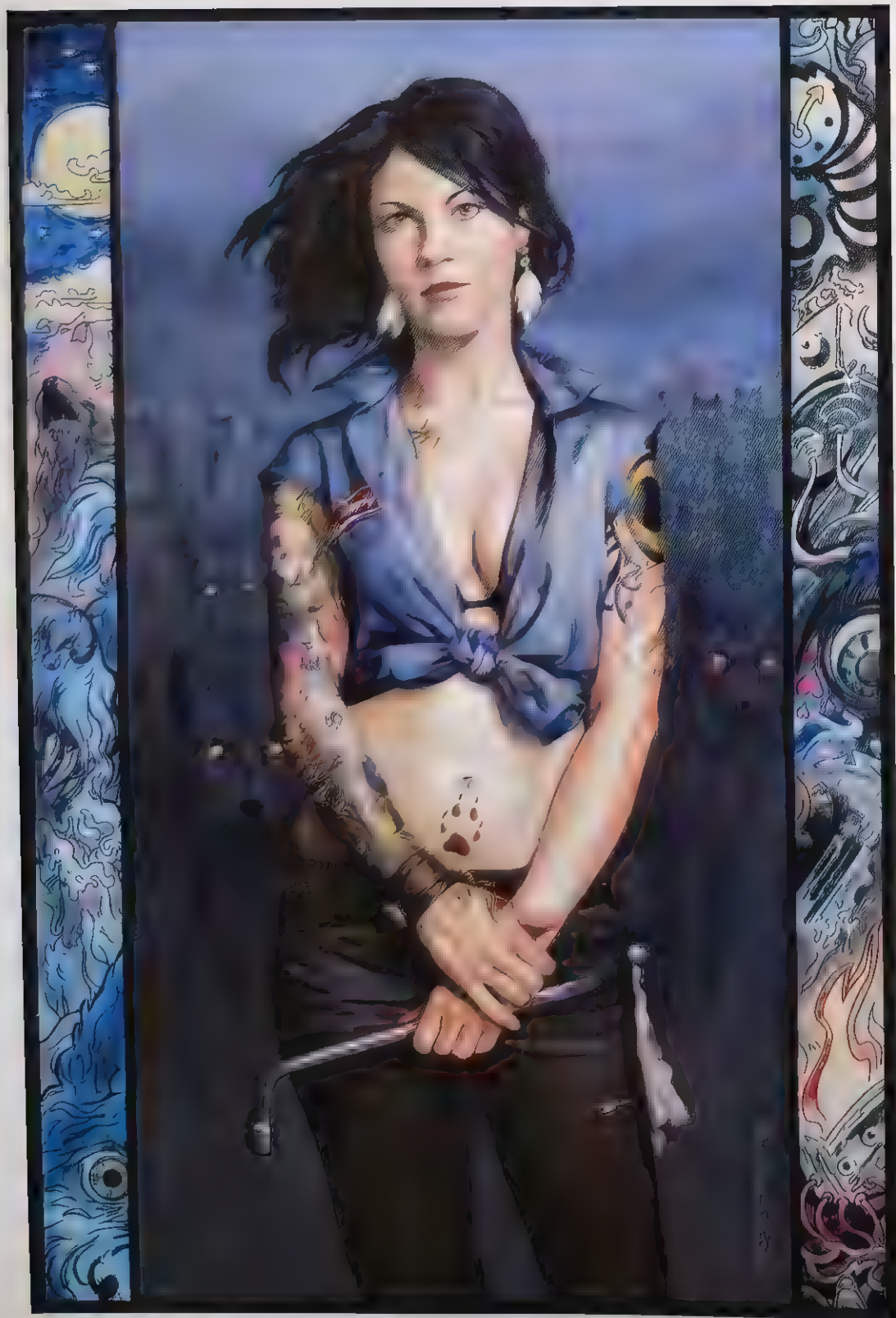


**1 artist:** E.M. Gist  
*art director:* Kevin Siembieda  
*client:* Palladium Books  
*title:* Dead Reign  
*medium:* Oil on hard board  
*size:* 24"x36"

**2 artist:** David Palumbo  
*art director:* Matthew Kalamidas  
*client:* Science Fiction Book Club  
*title:* Prey for Mercy  
*medium:* Oil and liquid acrylic  
*size:* 12"x18"

**3 artist:** Dan Dos Santos  
*art director:* Irene Gallo  
*client:* Tor Books  
*title:* Green  
*medium:* Oil  
*size:* 16"x20"

**4 artist:** Dan Dos Santos  
*art director:* Judith Murello  
*client:* Ace Books  
*title:* Bone Crossed  
*medium:* Oil  
*size:* 16"x26"









**1 artist: Gene Mollica**  
*art director: Dave Stevenson*  
*client: Ballantine/Del Rey*  
*title: A Woman Worth Ten Coppers*  
*medium: Digital*  
*size: 11"x14"*

**2 artist: Raymond Swanland**  
*art director: Irene Gallo*  
*client: Tor Books*  
*title: Books of Glittering Stone*  
*medium: Digital*

**3 artist: Howard Lyon**  
*art director: Jon Schindehette*  
*client: Wizards of the Coast*  
*title: Ancestral Path*  
*medium: Digital*  
*size: 9<sup>7</sup>/<sub>8</sub>"x14"*

**4 artist: Scott Altmann**  
*art director: Christina Quintero*  
*client: Penguin Group USA/Grosset & Dunlap*  
*title: The Mysterious Mr. Spines: Flight*  
*medium: Oil/digital*  
*size: 30"x40"*











artist: Andrew Jones

designer: Matt Adelsperger client: Wizards of the Coast title: Heaven's Bones medium: Digital





artist: John Jude Palencar  
art director: Irene Gallo client: Tor Books title: The Mystery of Grace medium: Acrylic size: 29<sup>3</sup>/<sub>4</sub>"x27<sup>1</sup>/<sub>4</sub>"



**1 artist: Chris Ayers***client: Design Studio Press**title: Stuck**medium: Pen, marker, colored pencil**size: 5"x5"***2 artist: Chris Ayers***client: Design Studio Press**title: Steamed**medium: Digital**size: 6 1/2"x8"***3 artist: Robh Ruppel***client: Design Studio Press**title: Otto**medium: Digital**size: 9"x12"***4 artist: Craig Phillips***art director: Elizabeth Phillips**client: Penguin Books**title: The Missing Link**medium: Pencil/digital**size: 8"x11"*

1



3











artist: Adam Rex

client: Harcourt title: Frankenstein Takes the Cake medium: Oil/digital size: 22"x20"



artist: Jonny Duddle

art director: Mike Jolley client: Templar Publishing title: Treasure Hunting II medium: Digital





artist: Francis Vallejo

art director: Dice Tsutsumi client: Totoro Forest Project title: Super Load medium: Ink, gouache, zip-a-tone size: 22"x18"



artist: José Emroca Flores

client: I am 8 Bit title: I Thought I Came to Plumb medium: Oil on wood size: 40"x25"



**1 artist: Cory & Catska Ench**

*art director:* Linda McCarthy  
*client:* Penguin Books  
*title:* Chalice  
*medium:* Oil on canvas  
*size:* 20"x20"

**2 artist: Jody A. Lee**

*art director:* Sheila Gilbert  
*designer:* George Long  
*client:* DAW Books  
*title:* The Hidden City  
*medium:* Oil  
*size:* 19"x23"

**3 artist: Raven Mimura**

*art director:* Stacy Longstreet  
*client:* Wizards of the Coast  
*title:* Lich Beholder  
*medium:* Digital

**4 artist: Tom Kidd**

*art director:* Bill Schafer  
*client:* Subterranean Press  
*title:* Stonefather  
*medium:* Oil  
*size:* 30"x40"











artist: Michael Komark

client: Subterranean Press title: Gardens of the Moon medium: Digital



artist: Michael Komark

art director: Stacy Longstreet client: Wizards of the Coast title: Zithruun medium: Digital





artist: Donato Giancola

art director: Judy Murello client: Berkley Publishing title: Fortune and Fate medium: Oil on panel size: 24"x20"



artist: Georg Huber

art director: Georg Huber client: Haus 21 Art Books title: Tree of Life medium: Acrylic on canvas size: 31"x23"



**1 artist:** E.M. Gist

*art director:* Matt Adelsperger

*client:* Wizards of the Coast

*title:* Fanged Crown

*medium:* Oil on hard board

*size:* 22"x22"

**2 artist:** Wayne Reynolds

*art director:* Mari Kolkowsky

*client:* Wizards of the Coast

*title:* Dungeon Master's Guide

*medium:* Acrylic

*size:* 9"x12"

**3 artist:** Douglas Smith

*art director:* Richard Aquan

*client:* HarperCollins

*title:* A Lion Among Men

*medium:* Scratchboard

**4 artist:** Jesper Ejsing

*art director:* Christian Petersen

*client:* Fantasy Flight Games

*title:* Sword of Frost

*medium:* Acrylic

*size:* 15 1/2"x19 1/2"











© Lucasfilm Ltd. & ™ All rights reserved. Used under authorization.

artist: **Gregory Manchess**

art director: Gregory Manchess designer: Kirk Smith client: Lucasfilm Ltd. title: C3PO medium: Oil size: 20"x20"



artist: **Bob Eggleton**

designer: Desert Isle Design client: Subterranean Press title: Project Moon Base medium: Oil size: 30"x20"

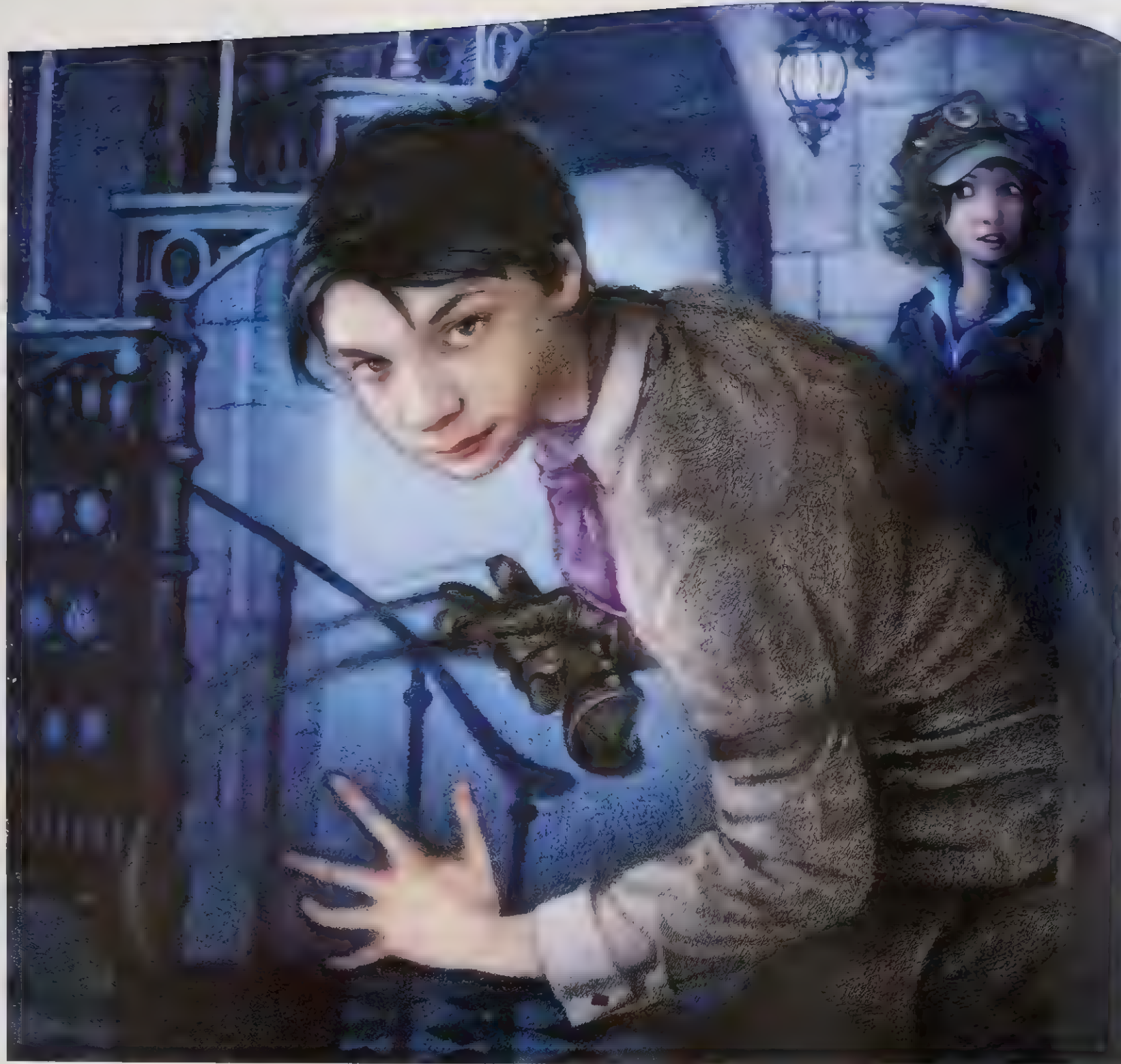




artist: Rick Berry

art director: Alan Dingman client: Simon & Schuster title: Star Trek: Wounds medium: Charcoal/digital



**1 artist: Greg Swearingen***art director: Anne Diebel**client: Egmont**title: Candle Man**medium: Mixed**size: 6"x5"***2 artist: William Stout***art director: William Stout**designer: William Stout**client: Comic-Con International**title: Farewell, Dave**medium: Ink & zip-a-tone on board**size: 12"x18"***3 artist: Petar Meseldžija***client: Zmaj, Novi Sad**title: The Legend of Steel Bashaw 16**medium: Oil**size: 19 1/2"x27 1/2"***4 artist: Shaun Tan***art director: Wolfgang Bylsma**designer: Skye Ogden**client: Gestalt Publishing**title: Never Leave a Red Sock  
on the Line**medium: Pastel crayon/digital**size: 13 3/4"x19 1/2"*

1

2



To the Missing Man ~ my brother Dave Stevens, with eternal love & the utmost respect.

3









**1 artist:** Vince Natale

*art director:* Vince Natale

*client:* Bloodletting Press

*title:* The Nocturne

*medium:* Oil

*size:* 15"x20"

**2 artist:** Patrick Arrasmith

*art director:* William K. Schafer

*client:* Subterranean Press

*title:* Seven For a Secret

*medium:* Scratchboard/digital color

*size:* 9"x13"

**3 artist:** Dave Seeley

*art director:* Christian Dunn

*client:* Games Workshop

*title:* War Machine

*medium:* Oil/digital

*size:* 30"x45"

**4 artist:** Dave Seeley

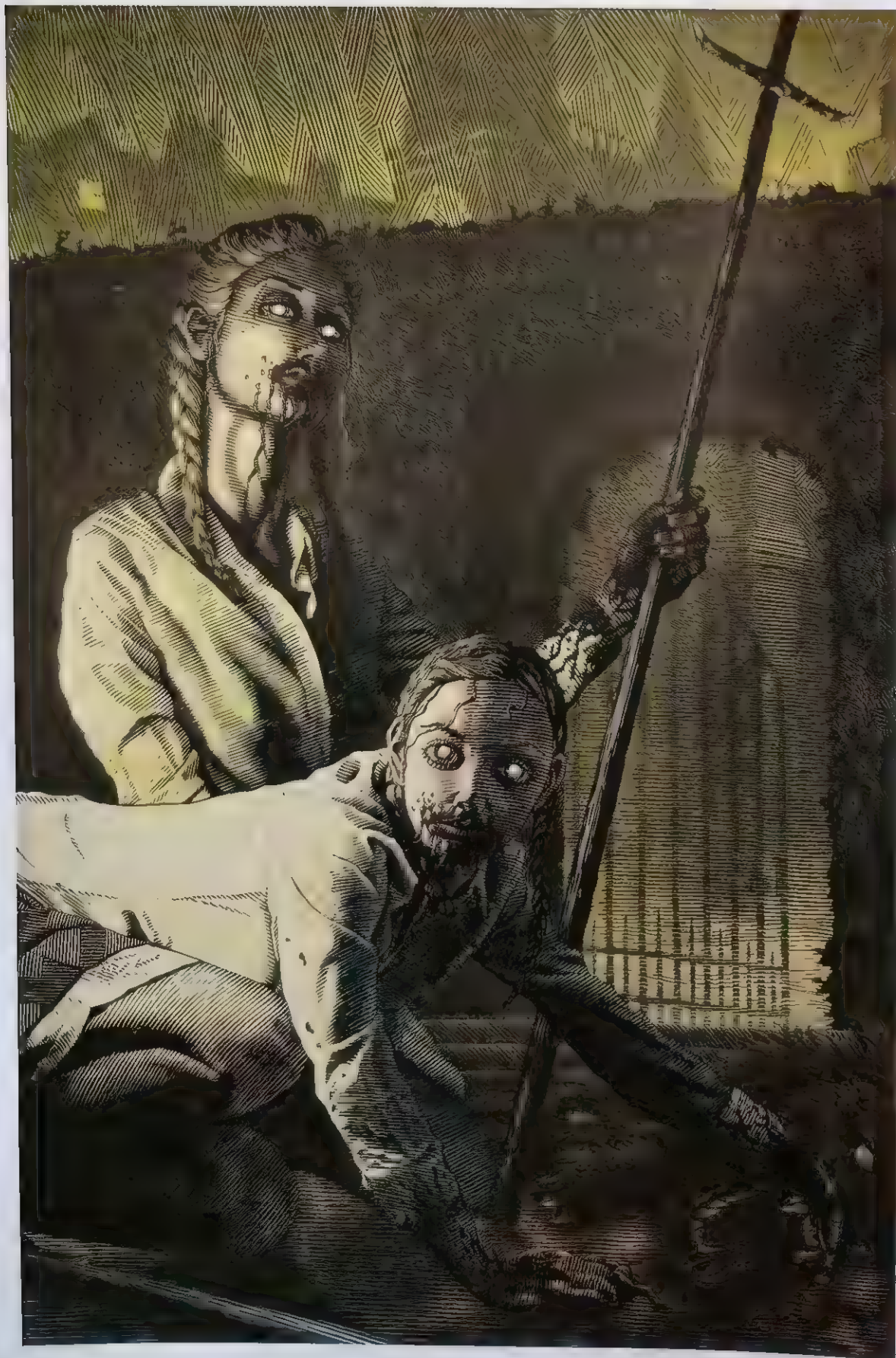
*art director:* Matthew Kalamidas

*client:* Sci-Fi Book Club

*title:* Virga 1.2

*medium:* Oil/digital

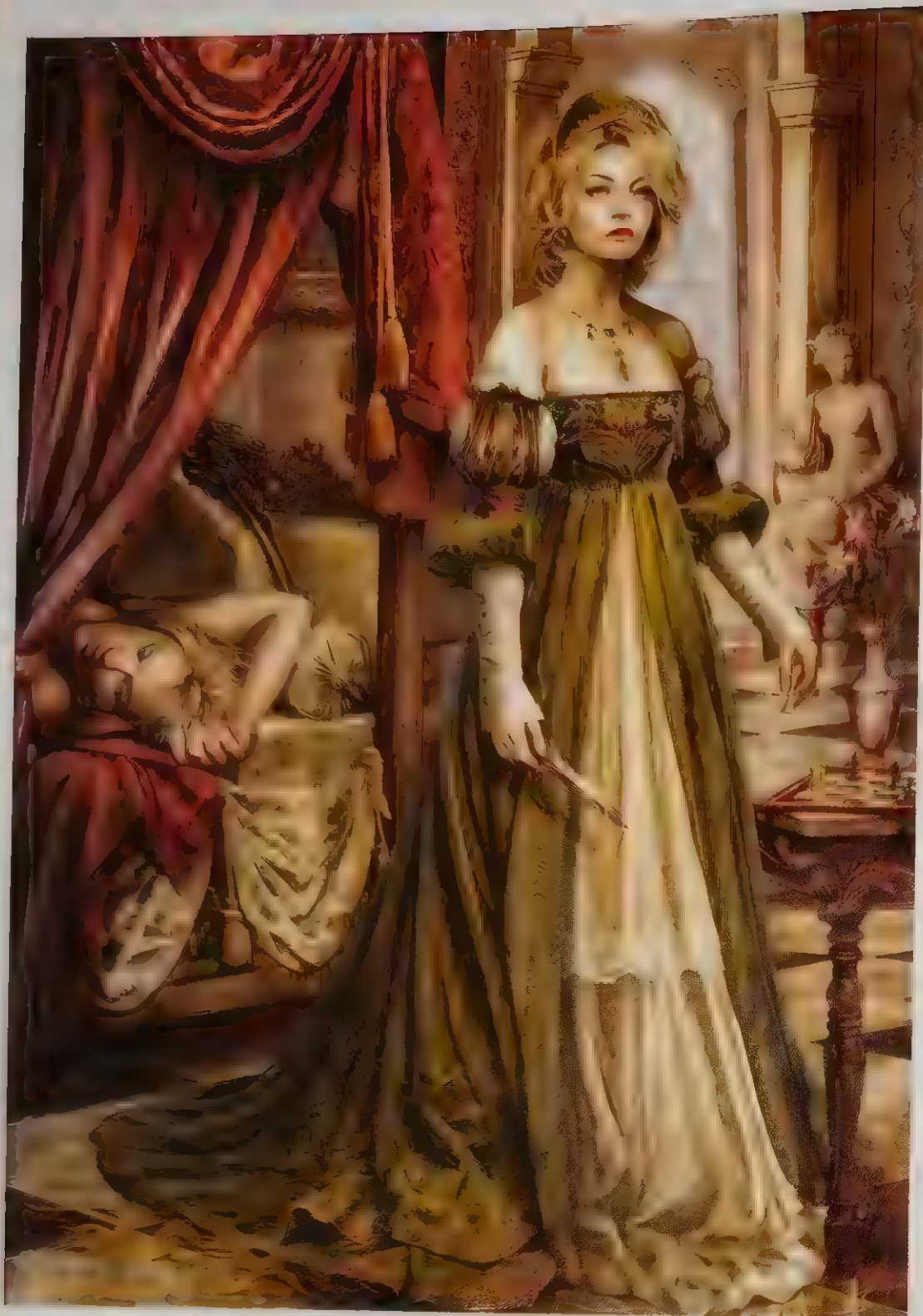
*size:* 30"x45"





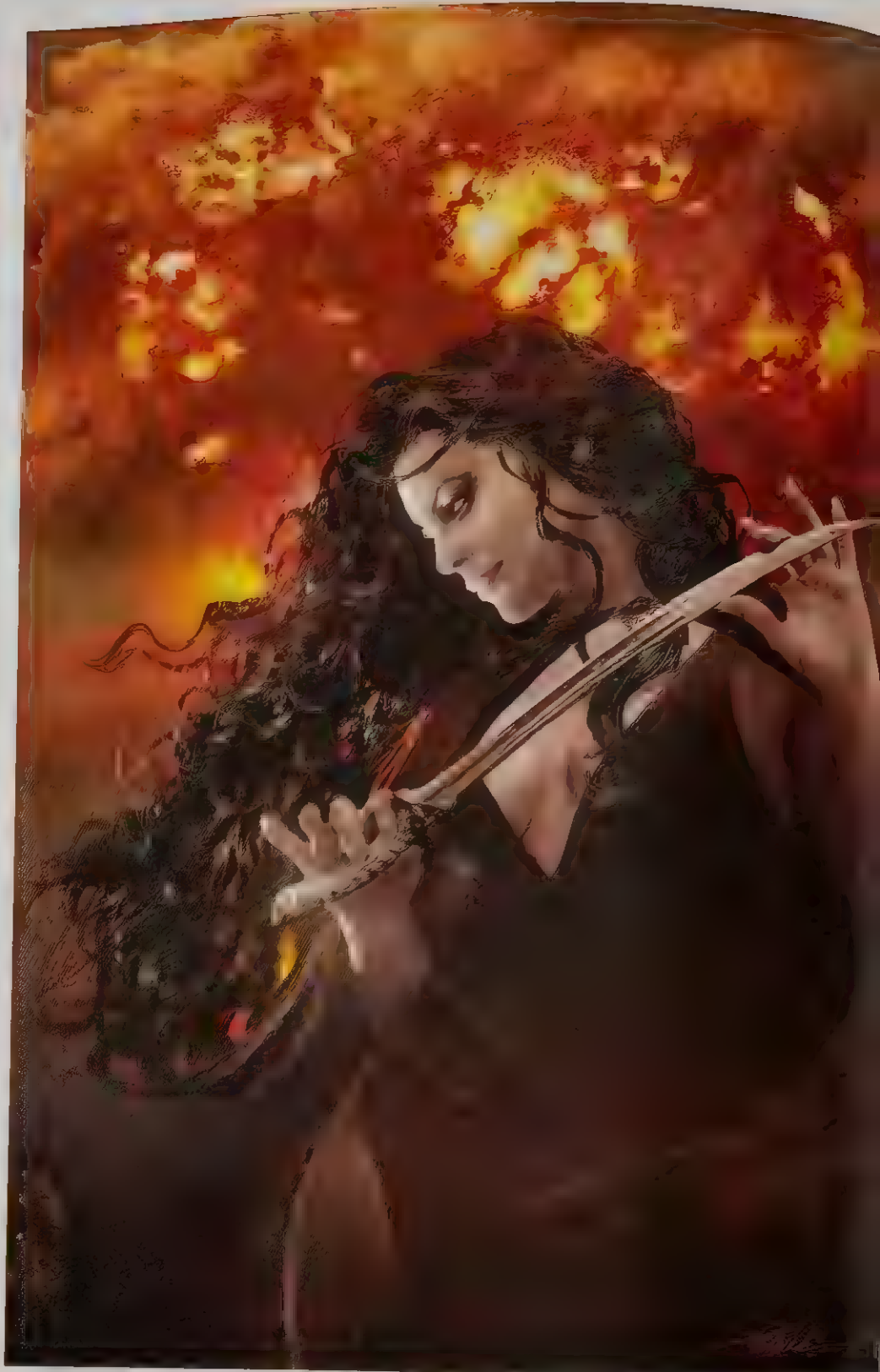






artist: **Cris Ortega**

art director: Cris Ortega client: Norma Editorial title: White Queen  
medium: Digital size: 20"x25"



artist: **Michael Komark**

art director: Irene Gallo client: Tor Books title: Busted Flush  
medium: Digital



artist: **Stephen Player**

art director: Liz Laczynska client: Random House title: Drome Attack medium: Watercolor size: 16"x12"





artist: David Dorman  
art director: Charlie Athanas, Denise Dorman client: The Devil's Candy Story title: Damali Richards: Entangled  
medium: Oil/acrylic size: 14"x20"



1

**artist: John Jude Palencar***art director: Irene Gallo**client: Tor Books**title: Not Flesh Nor Feathers**medium: Acrylic**size: 27"x23"*

2

**artist: Miss Mindy***art director: Robert Self**client: Baby Tattoo Books**title: Honnie**medium: Acrylic on wood**size: 10"x15"*

3

**artist: Michael Wm. Kaluta***art director: Irene Gallo**client: Tor Books**title: Traitor's Gate**medium: Ink & watercolor*

4

**artist: Gregory Manchess***art director: Lia Ribacchi**client: Dark Horse Publishing**title: The Satan Factory**medium: Oil**size: 20"x36"*

1

2



3











artist: Jon Foster  
art director: Chris Stengel client: Scholastic, Inc. title: Lyonesse medium: Digital





artist: Jon Foster

art director: William Schafer client: Subterranean Press title: Moby Dick medium: Digital





artist: Vincent S. Proce

art director: Jon Schindehette client: Wizards of the Coast title: Draconimicon Battle medium: Digital



artist: Sally Wern Comport

art director: Rebekah Sell client: International Bible Society title: Jonah and the Whale





artist: Adam Hughes

art director: Jim Zubkavich client: Udon title: Street Fighter Tribute medium: Ink/digital color size: 9"x12"





BUFFY THE VAMPIRE SLAYER™ & © 2008 by Twentieth Century Fox Film Corporation. All rights reserved. TM designates a trademark of Twentieth Century Fox Film Corporation.

artist: Jon Foster

art director: Scott Alley client: Dark Horse Comics title: Buffy the Vampire Slayer #14 medium: Digital



C O M I C S  
Silver Award



© Marvel Characters, Inc. All Rights Reserved. Used with permission.

artist: **Aleksi Briclot**  
art director: **Bill Roseman** client: **Marvel Entertainment, Inc.** title: **Annihilation: Conquest #5** medium: **Digital**



**1 artist: Mike Mayhew**  
art director: Nick Low  
client: Marvel Comics  
title: X-Men Origins: Jean Grey [page 19]  
medium: Watercolor  
size: 11"x17"

**2 artist: Francis Tsai**  
client: Marvel Comics  
title: Weapon X  
medium: Digital  
size: 11"x17"

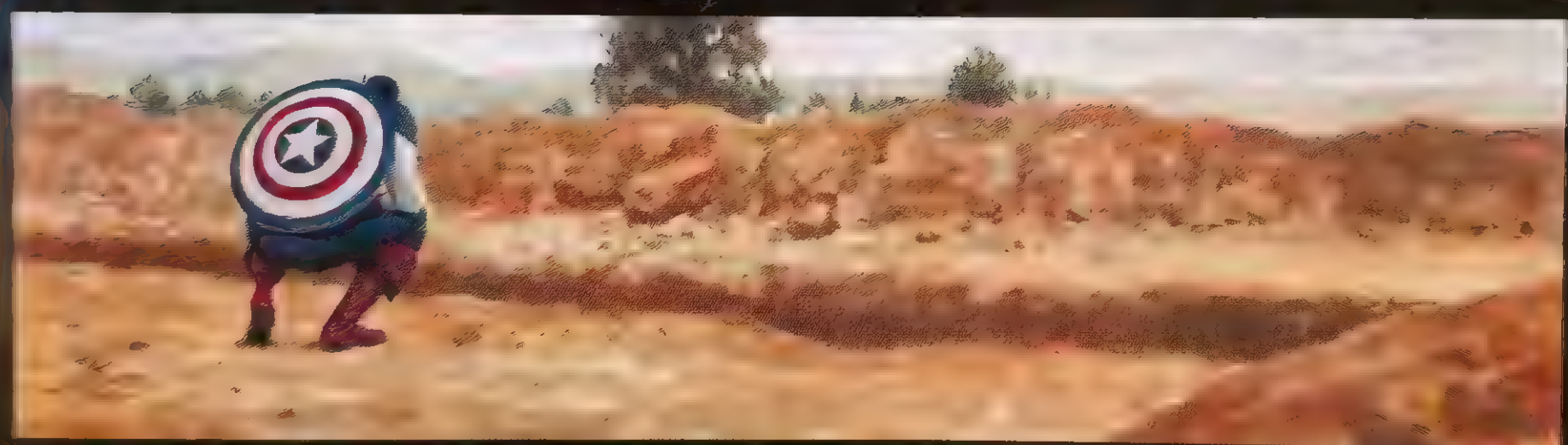
**3 artist: Steve Rude**  
designer: Steve Rude  
client: Atlanta Dragon-Con  
title: Valley of the Living Rocks  
medium: Oil  
size: 20"x30"

**4 artist: Paolo Rivera**  
client: Marvel Comics  
title: Mythos: Captain America [page 14]  
medium: Acrylic and gouache  
size: 11"x17"



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**1 artist: Frank Cho**

art director: Frank Cho  
designer: Frank Cho inker: Dave Stewart  
client: Dark Horse Comics title: Conan #1  
medium: Ink/digital color size: 14"x21"

**2 artist: Dan Panosian**

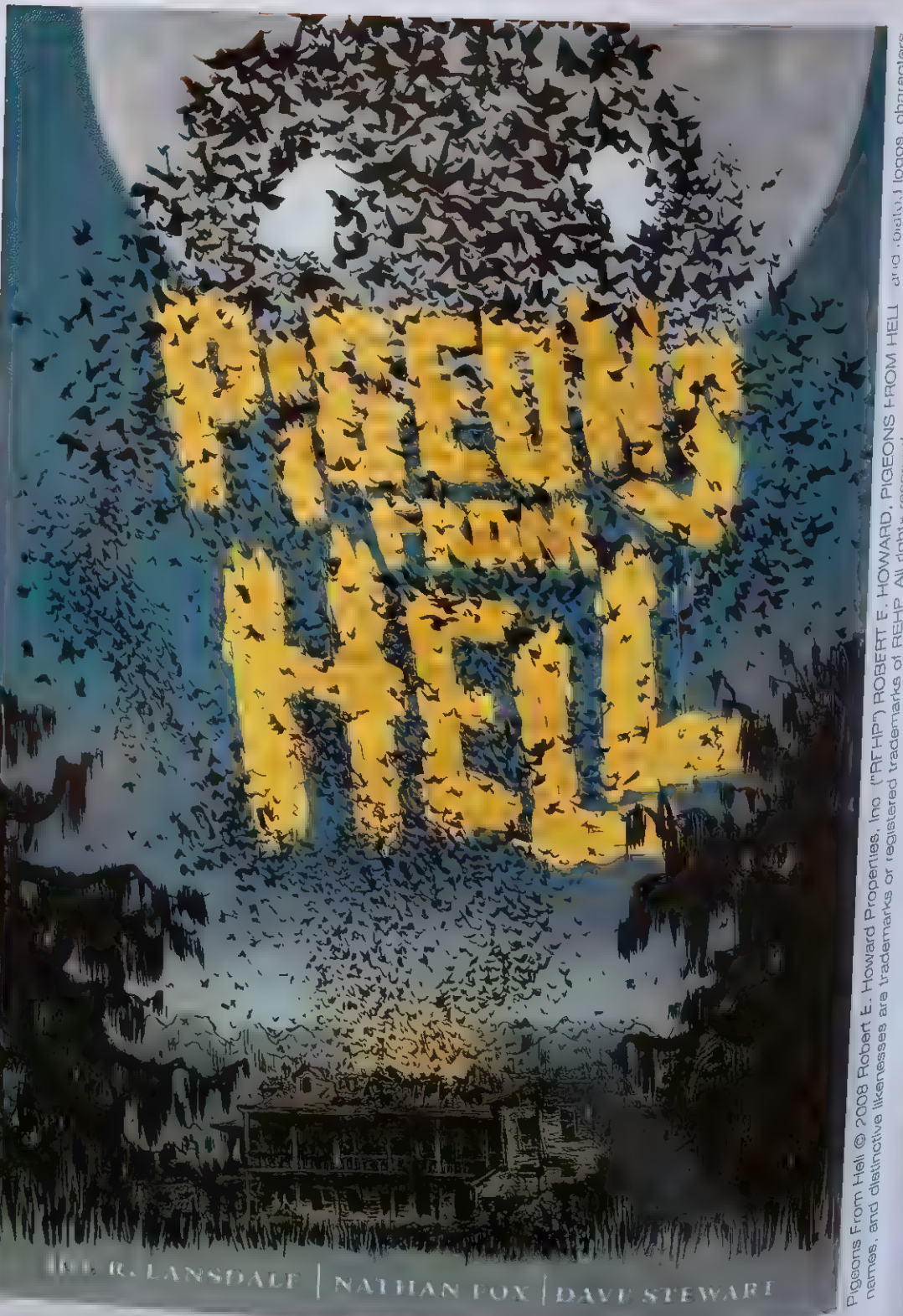
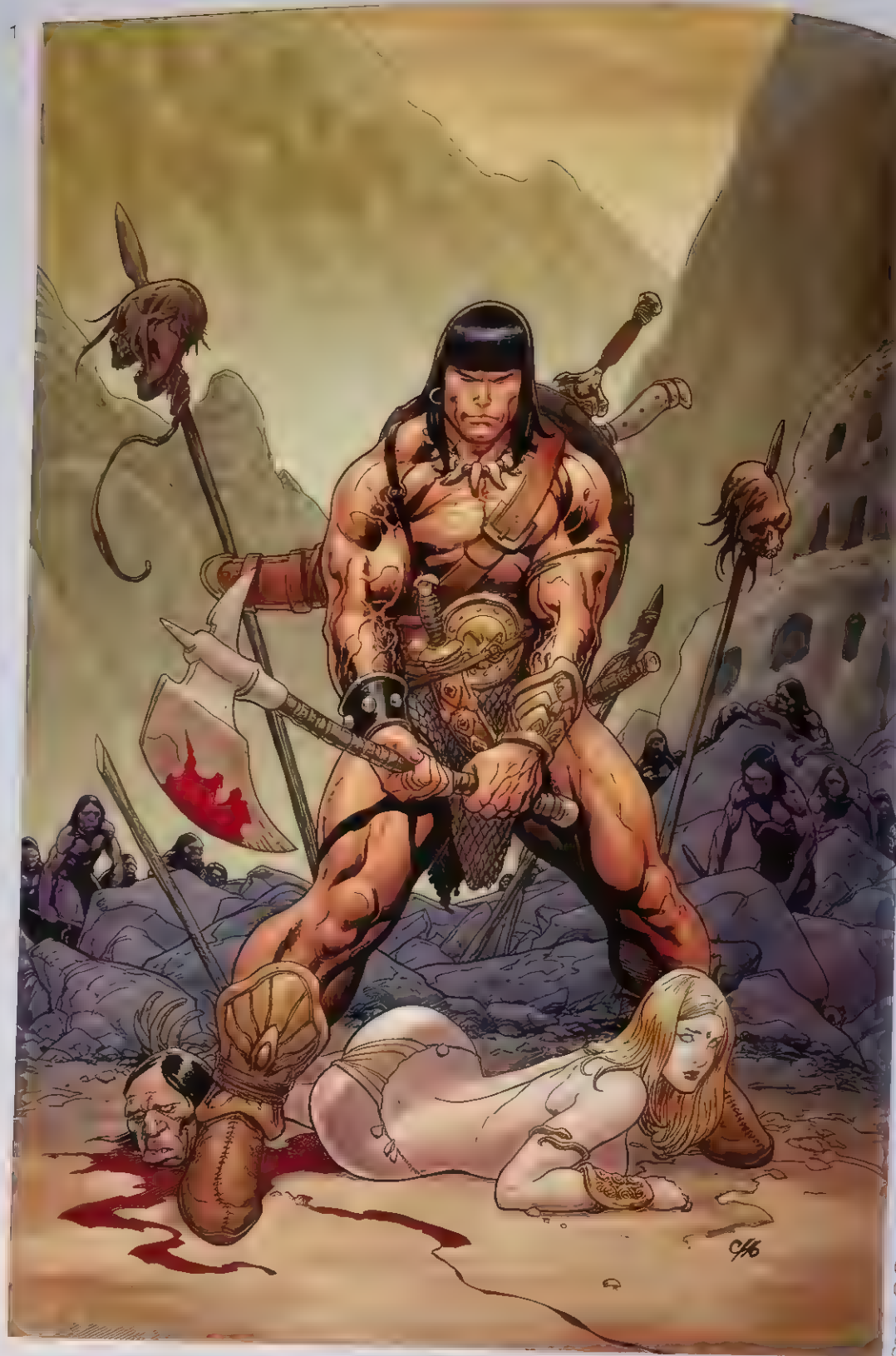
client: Dynamite Entertainment/Dynamic Forces  
title: Red Sonja #27  
medium: Pencil, ink, Photoshop size: 11"x17"

**3 artist: Nathan Fox**

art director: Philip Simon  
client: Dark Horse Comics title: Pigeons From Hell #1  
medium: Brush & ink, digital color size: 9"x12"

**4 artist: Frank Cho**

art director: Frank Cho  
designer: Frank Cho inker: Dave Stewart  
client: Dark Horse Comics title: Conan #2  
medium: Ink/digital color size: 14"x21"









**1 artist: Steve Mannion**  
art director: Frank Forte  
client: Asylum Press  
title: Fearless Dawn/The Bomb  
medium: Brush & ink/digital color size: 6<sup>3</sup>/<sub>4</sub>"x10<sup>1</sup>/<sub>2</sub>"

**2 artist: Jonathan Wayshak**  
art director: Scott Peterson  
client: Wildstorm Comics  
title: Ferryman  
medium: Ink size: 11"x17"

**3 artist: Arthur Adams**  
client: Marvel Comics  
title: Avengers Classics #12  
medium: Pen & ink size: 15<sup>1</sup>/<sub>2</sub>"x20<sup>1</sup>/<sub>2</sub>"

**4 artist: Philip Straub**  
client: Unity Entertainment/Utherworlds  
title: The Clouding  
medium: Digital size: 9"x12"

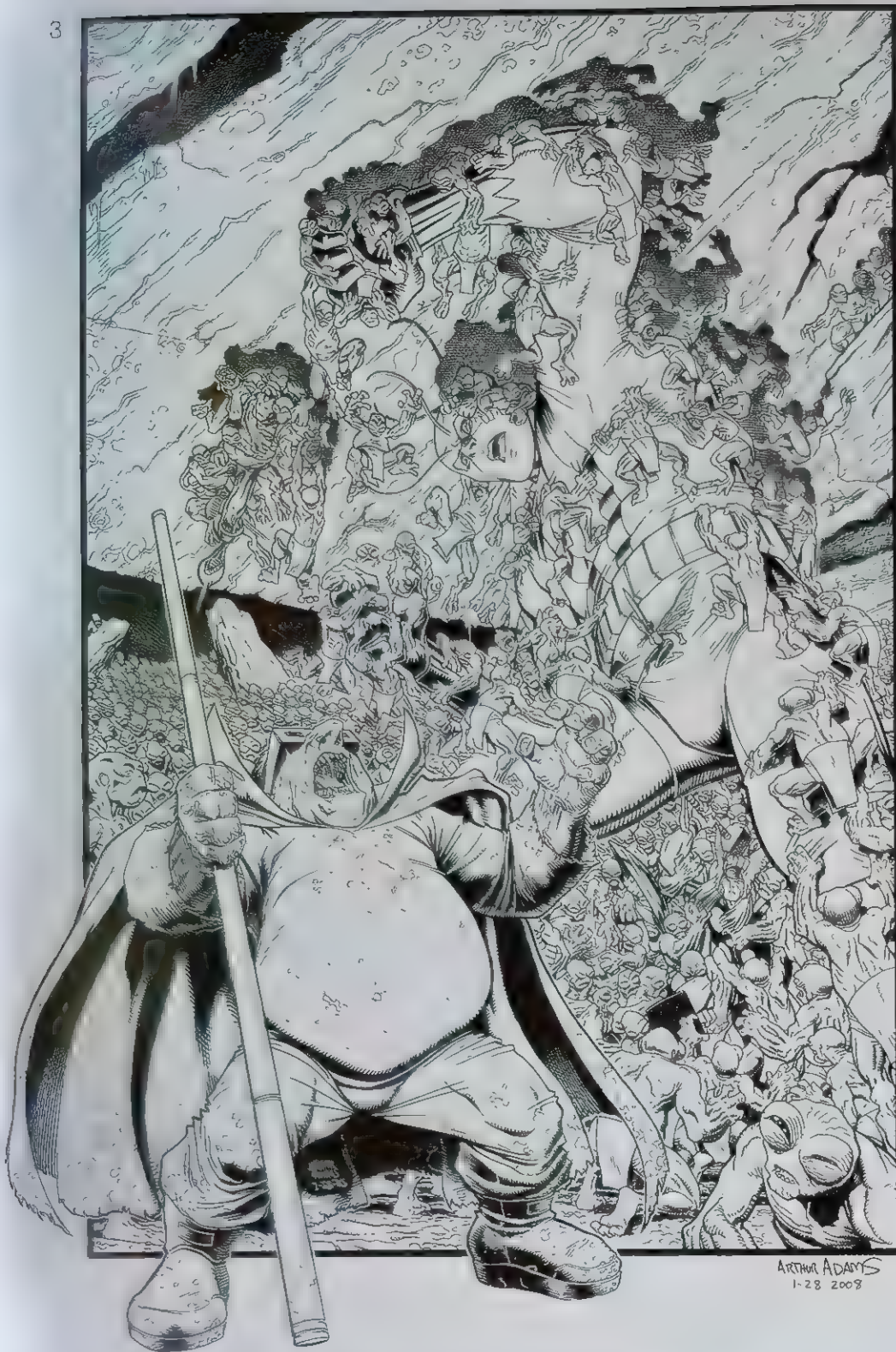
**5 artist: David Hartman**  
client: Rob Zombie  
title: Werewolf Women of the SS  
medium: Mixed/digital color size: 10"x15"

**6 artist: Aleksi Briclot**  
art director: Brian Haberlin, Tyler Jeffers  
client: Todd MacFarlane Productions  
title: Spawn: Architect of Fear  
medium: Digital size: 8"x12"



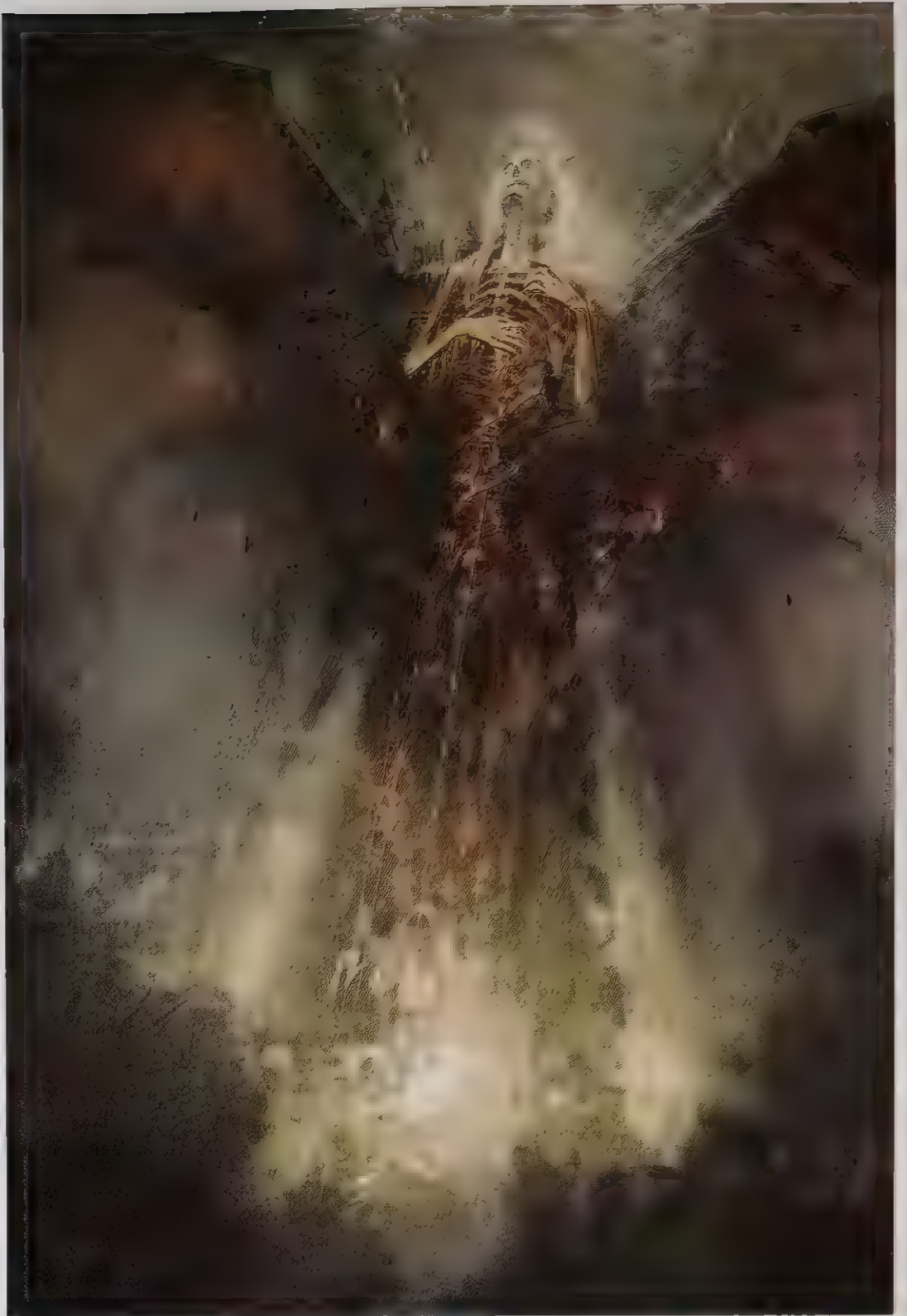


3



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4



5



6





**1 artist: Brandon Peterson**

client: Marvel Comics title: X-Men: Quitting Time #1  
medium: Pen & ink/digital color size: 7"x10 1/2"

**2 artist: Glen Orbik**

art director: Charles Hancock designer: Glen Orbik, Laurel Blechman  
client: Penny-Farthing Press title: The Victorian: Act V  
medium: Oil size: 15"x23"

**3 artist: Glen Orbik**

art director: Casey Heying designer: Glen Orbik, Laurel Blechman  
client: Buymetoy.com title: The Oz/Wonderland Chronicles  
medium: Oil size: 17"x25"

**4 artist: Paolo Rivera**

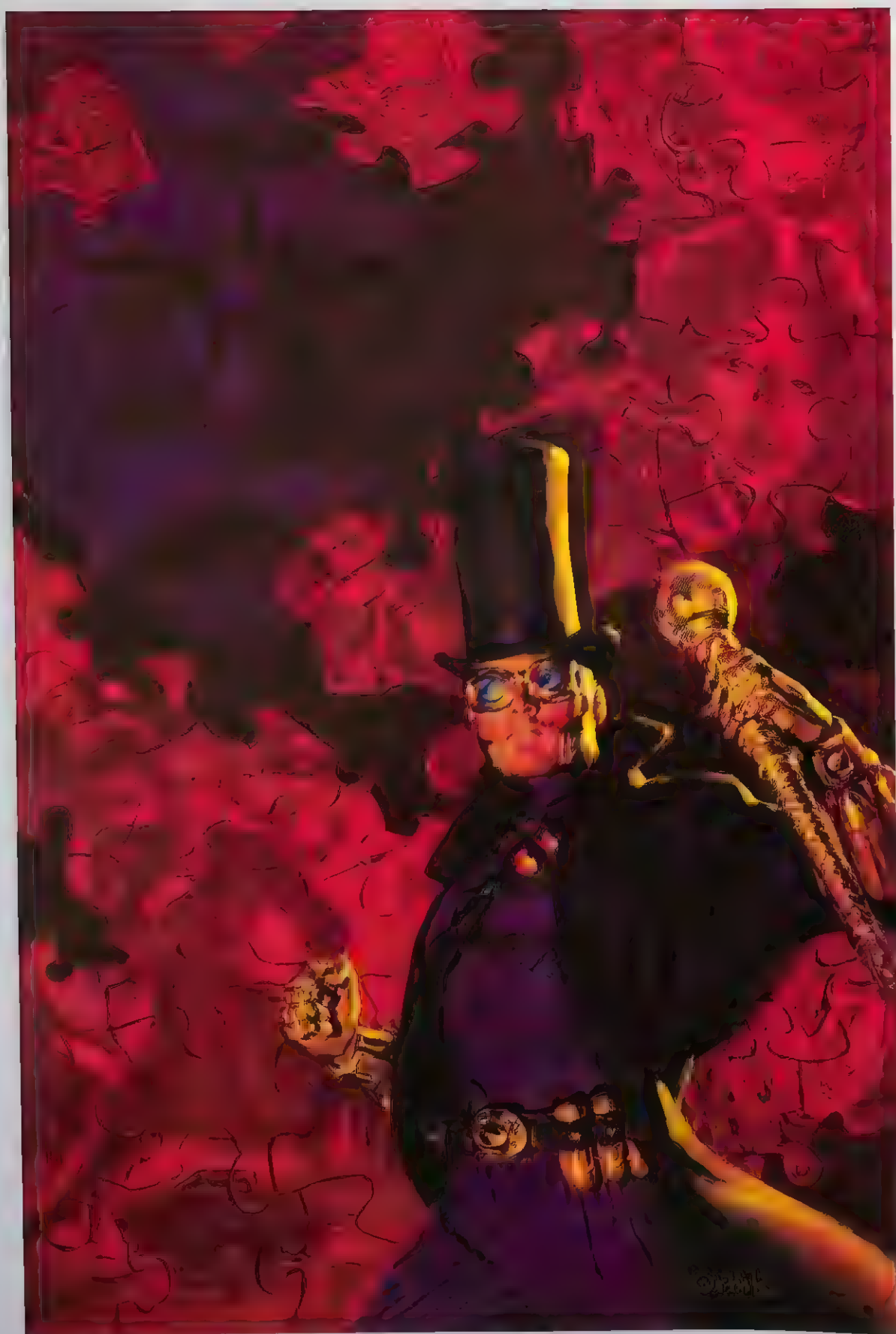
client: Marvel Comics title: Mythos: Captain America [pages 18-19]  
medium: Acrylic, gouache size: 22"x17"

**5 artist: Andy Ristaino**

client: Slave Labor Graphics title: Tell Me a Story  
medium: Pen & ink/Photoshop size: 20"x15"



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5





**1 artist: Jeff Preston**

art director: Shawna Gore designer: Jeff Preston  
client: Dark Horse Comics title: Meet the Creepys  
medium: Mixed size: 12"x19"

**2 artist: Hoang Nguyen, Khari Evans, Kinsun Loh**

art director: Hoang Nguyen  
inker: Hoang Nguyen colorist: Kinsun Loh  
client: Liquidbrush Productions title: Carbon Greys  
medium: Pencil & ink/digital color size: 11"x17"

**3 artist: Yuko Shimizu**

art director: Karen Berger, Pornsak Pichetshots  
client: DC Comics/Vertigo title: The Sandman: The Dream Hunters  
medium: Ink/digital color size: 14 1/2"x22"

**4 artist: Shelly Wan**

art director: Sonny Liew  
client: Image Comics title: Liquid City  
medium: Digital size: 6 1/4"x10 1/2"



3











artist: Andrew Robinson

art director: Jeremy Jarvis client: Wizards of the Coast  
title: For the Fire [page 6] medium: Digital



artist: Doug Williams

title: Family  
medium: Digital size: 13"x20"



artist: Dice Tsutsumi

client: Random House title: Out of Picture 3 medium: Digital





artist: Dave Kendall

art director: Jeremy Jarvis client: Wizards of the Coast title: Flight of the Cat [page 7] medium: Digital





artist: Ben Templesmith

client: DW Publishing title: Wormwood: Gentleman Corpse - Calamari Rising [cover] medium: Mixed size: 22"x17"



artist: Ben Templesmith

client: IDW Publishing title: Welcome to Hoxford #2 [cover A] medium: Mixed size: 17"x11"





artist: Ben Templesmith

client: D.A. Publishing title: Wormwood: Gentleman Corpse Collection [French cover] medium: Mixed size: 17"x11"



artist: Greg Ruth

art director: Scott Alley client: Dark Horse Comics title: Conan: Born On a Battlefield medium: Mixed size: 14"x9"



**1** artist: Arthur Adams  
title: Sketchbook 7 Cover  
medium: Pen & ink size: 11"x15"

**2** artist: Brian Haberlin, Geirrod Van Dyke  
art director: Brian Haberlin  
client: Anomaly Productions title: Anomaly [page 1]  
medium: Mixed size: 17"x11"

**3** artist: Adam Hughes  
art director: Mark Chiarello  
client: DC Comics title: Catwoman #81  
medium: Mixed/digital color size: 6<sup>5</sup>/<sub>8</sub>"x10<sup>1</sup>/<sub>2</sub>"



1

2









**1 artist:** Dice Tsutsumi  
*client:* Random House  
*title:* Dream of Kyosuke  
*medium:* Digital  
*size:* 9"x12"

**2 artist:** Rolando Cicatelli  
*art director:* Pedro Adelante  
*client:* Nicola Pesce Editore  
*title:* Lische  
*medium:* Oil on canvas  
*size:* 25"x20"

**3 artist:** Gary Gianni  
*art director:* John Fleskes  
*client:* Flesk Publications  
*title:* Twenty-Thousand Leagues  
Under the Sea  
*medium:* Oil









C O N C E P T   A R T  
*Gold Award*



artist: Daniel Dociu  
art director: Daniel Dociu   client: Arena Net/GuildWars   title: Mole Tunnels   medium: Digital



C O N C E P T   A R T  
*Silver Award*



*artist: Kekai Kotaki*  
*art director: Daniel Dociu   client: Arena Net/GuildWars   title: Snow Battle   medium: Digital*





artist: Richard Anderson

art director: Daniel Dociu client: Arena Net title: Head Chop medium: Photoshop size: 8 1/2"x11"



artist: Vance Kovacs

art director: Murphy Michaels client: Midway Home Entertainment title: Hydra medium: Digital

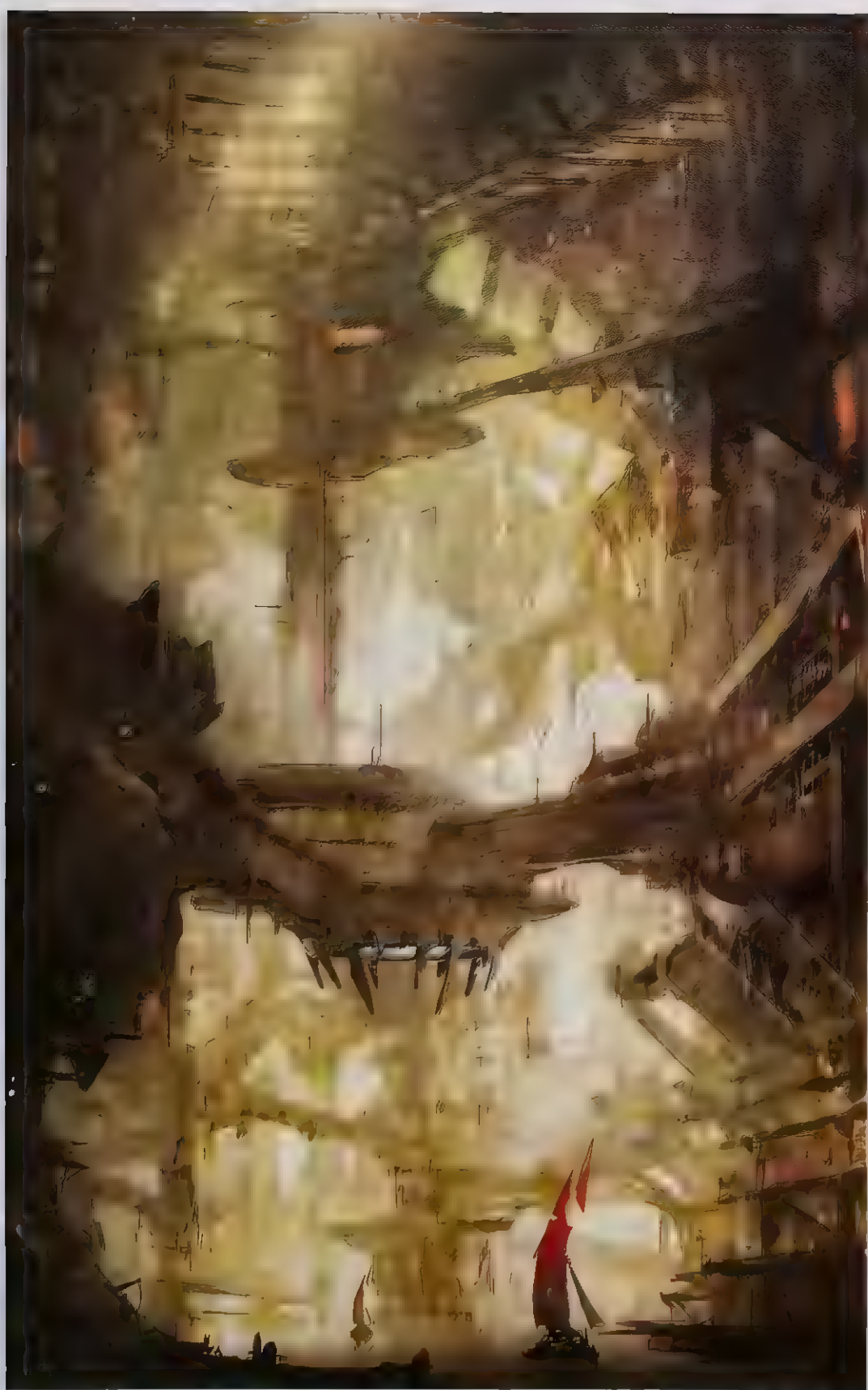




artist: Jason Chan

art director: Jon Bailey client: Bioware title: Dragon Age: Origins (Elven Mage) medium: Digital size: 16 1/2"x24"



**1 artist: Devon Cady-Lee***art director: Harry Teasely**client: Turbine Games, Inc.**title: Moria Orc**medium: Digital***2 artist: James Paick***art director: James Paick**client: Scribble Pad Studios**title: Network System**medium: Digital size: 12 1/4"x22"***3 artist: Kekai Kotaki***art director: Daniel Dociu**client: Arena Net**title: Gunner**medium: Digital size: 7"x11"***4 artist: Tara Rueping***art director: Harry Teasely**client: Turbine Games, Inc.**title: Stand Off/Lord of the Rings Online**medium: Digital*









artist: Philip Straub

art director: Philip Straub client: Unity Entertainment/Utherworlds title: Cohabitation medium: Digital size: 15 1/2" x 8 1/2"



artist: Philip Straub

art director: Philip Straub client: Unity Entertainment/Utherworlds title: Adesonaz medium: Digital size: 16" x 9"





*artist:* Jason Stokes

*art director:* Daniel Dociu *client:* Arena Net *title:* Arch *medium:* Photoshop *size:* 10"x7 1/4"



*artist:* Kan Muftic

*art director:* Kan Muftic *client:* NCSoft Europe *title:* Snow Troll *medium:* Digital *size:* 17"x11"



**1 artist: Sam Brown**

*art director: Coro*  
*client: Massive Black title: Robots*  
*medium: Photoshop*

**2 artist: Doug Williams**

*art director: Daniel Dociu*  
*client: Arena Net title: Scarecrow*  
*medium: Digital size: 36"x71"*

**3 artist: Horia Dociu**

*art director: Daniel Dociu*  
*client: Arena Net/Guild Wars title: Undead*  
*medium: Photoshop*

**4 artist: Daniel Dociu**

*art director: Daniel Dociu*  
*client: Arena Net/Guild Wars title: Steam Demon*  
*medium: Digital*

1



2



3











artist: Jeff Haynie

art director: Jeff Haynie designer: Adrian Woods client: Big Fish Games title: Blackpool Trolley medium: Digital size: 12"x9"



artist: Robb Ruppel

client: Naughty Dog title: Tree of Life medium: Photoshop size: 29"x17"





*artist:* **Brian Thompson**

*art director:* Brian Thompson *client:* Big Fish Games *title:* The Enchanted Forest *medium:* Photoshop *size:* 16"x9"



*artist:* **Shane Pierce**

*art director:* Chris Perna *client:* Epic Games, Inc. *title:* Landon One *medium:* Digital



**1 artist: Daarken**

art director: Greg Grimsby

client: Mythic Entertainment title: Liche Priest Shar'Hetef  
medium: Photoshop

**2 artist: Ted Pendergraft**

art director: Carlo Arellano

client: Concept Design Academy title: Survival Horror Hero  
medium: Digital size: 11"x17"

**3 artist: Jason Chan**

art director: Jon Bailey

client: Bioware title: Dragon Age: Origins – Morrigan and the Ogre  
medium: Digital size: 24"x36"

**4 artist: Horia Dociu**

art director: Daniel Dociu

client: Arena Net/Guild Wars title: Slayer  
medium: Photoshop



2



3











artist: Daniel Dociu

art director: Daniel Dociu client: Arena Net/Guild Wars title: Nucleus medium: Digital



artist: Daniel Dociu

art director: Daniel Dociu client: Arena Net/Guild Wars title: Broken Ring medium: Digital





artist: artist: **Kekai Kotaki**

art director: Daniel Dociu client: Arena Net/Guild Wars title: Guardian medium: Digital size: 11"x7"



artist: **Justin Sweet**

art director: Roger Ford client: Walden/Walt Disney Studios title: Raz in the Mist medium: Digital



**1 artist: Shaun Tan**

art director: Shaun Tan  
client: Passion Pictures Australia  
title: Proud Parents  
medium: Pencil size: 16"x12"

**2 artist: Paul Sullivan**

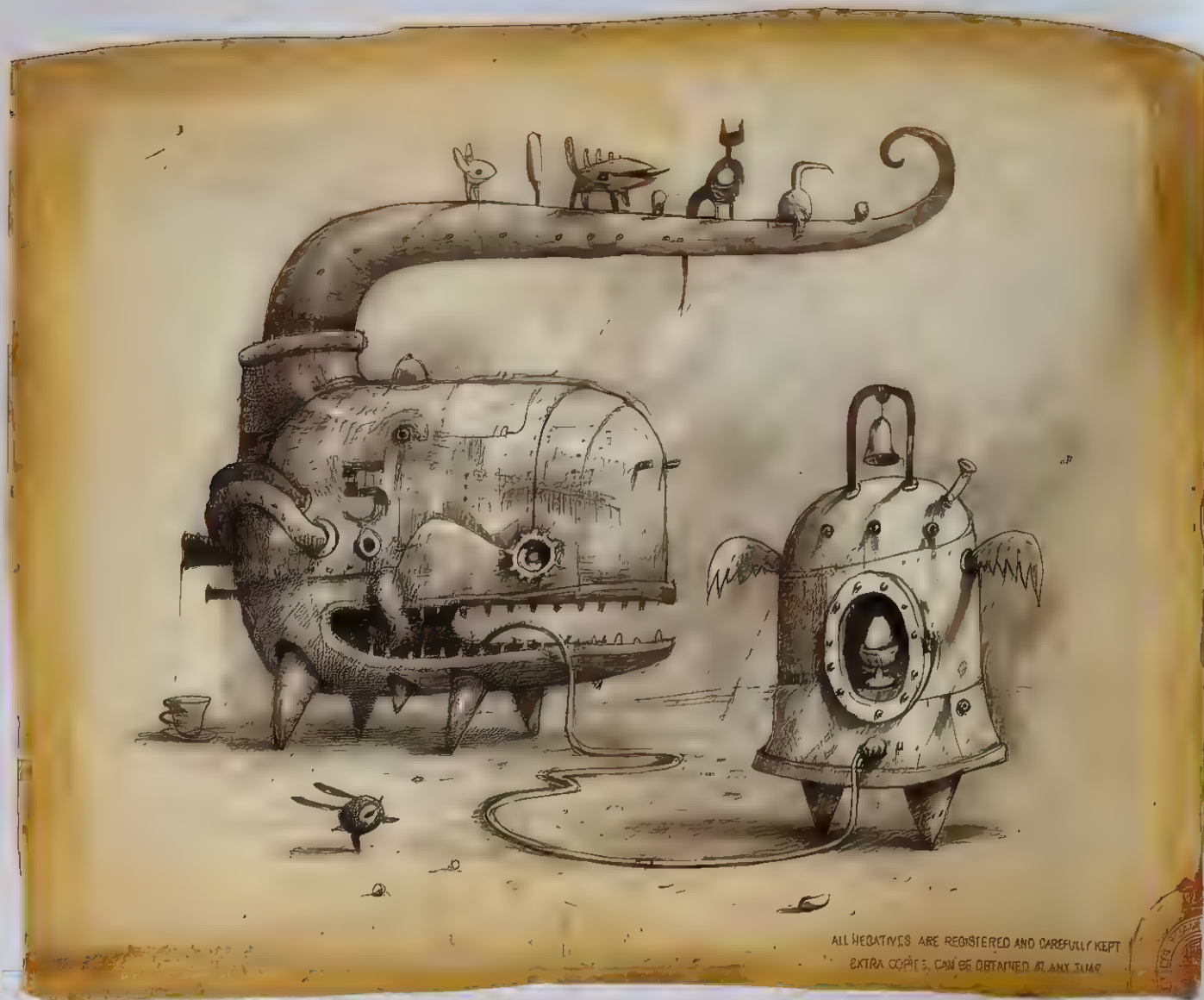
art director: Bryan Johnston  
client: Namco Bandai Games America  
title: Afro/Droid Airbattle  
medium: Digital

**3 artist: Peter de Sève**

art director: Peter de Sève  
client: Totoro Forest Project  
title: Bad Weather  
medium: Crayon

**4 artist: Wesley Burt**

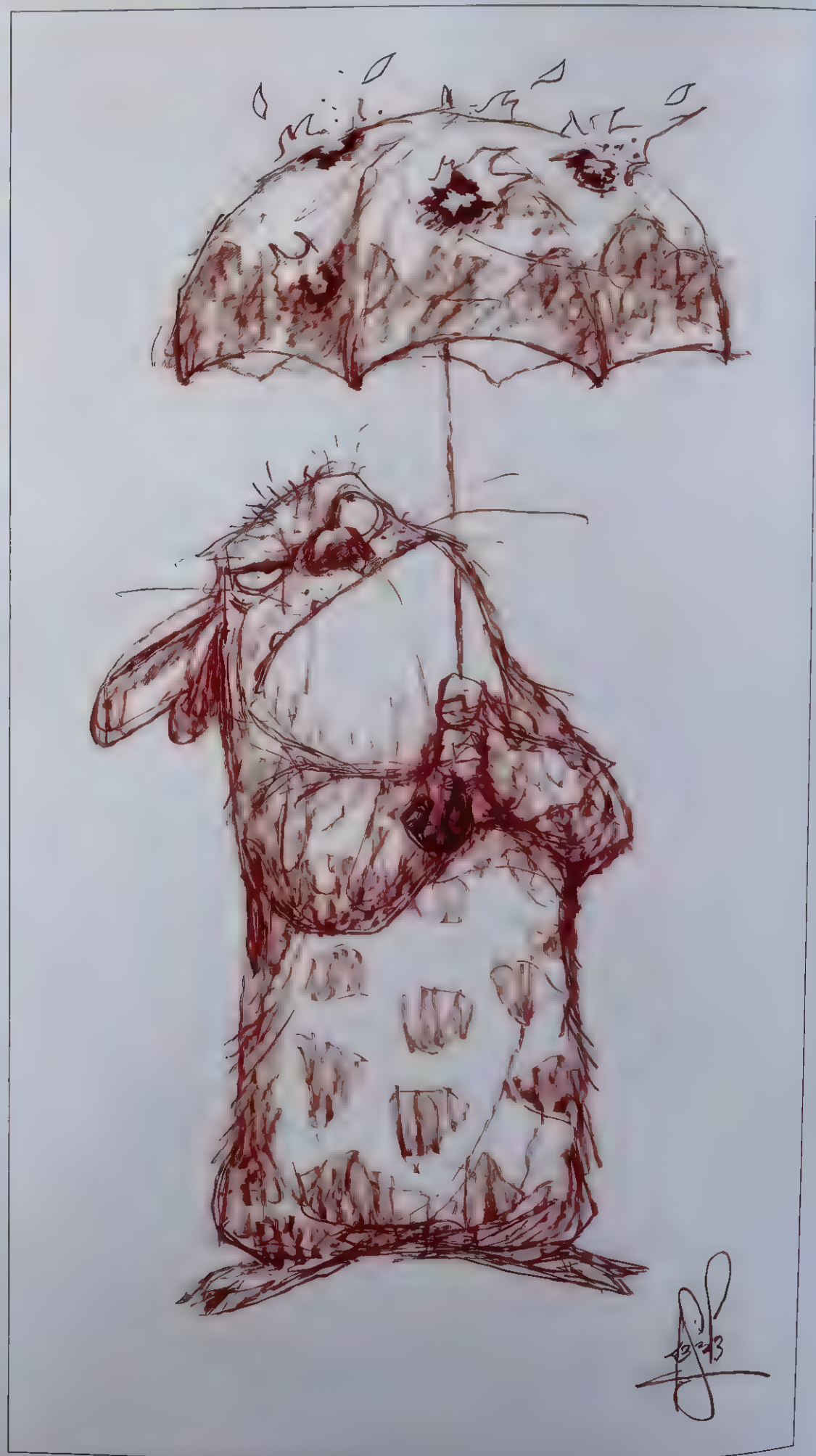
art director: Glenn Israel, Jason Whiteside  
client: Volition, THQ  
title: Character concepts:  
"Red Faction-Guerrilla"  
medium: Photoshop



2



3











artist: Wade Furlong  
colorist: Halil Ural client: Andrew Alexander title: Flippin' Birdy medium: Ink, graphite, digital



artist: Ed Ko  
art director: Lana McCarthy client: Zynga – "Vampires" title: Lillith's Children medium: Digital





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artist: Miles Teves

art director: Tom Duffield client: Walt Disney Studios title: Red Queen medium: Pencil, digital size: 11"x17"



D I M E N S I O N A L  
Gold Award



artist: Akihito Ikeda

photographer: Akihito Ikeda client: Kazuhiro Tuji title: Elegant Medusa medium: Resin size: H 18" x W 10" x D 8"



D I M E N S I O N A L  
*Silver Award*



artist: David Meng  
photographer: Steve Unwin title: Satyr's Head medium: Polymer clay size: H 8 1/2"





artist: Tim Bruckner

art director: Georg Brewer, Tim Bruckner client: DC Direct title: Kinetics: Wonder Woman medium: Painted resin size: 11" H





artist: Tim Bruckner

art director: Georg Brewer, Tim Bruckner client: DC Direct title: Kinetics: Aquaman medium: Painted resin size: 10 1/2" H





artist: Richard A. Moore III  
 photographer: Brian McClernon title: Octohandy medium: Bronze size: H 18" x W 24" x D 24"



artist: Vincent Villafranca  
 client: Private collection title: Otherworldly Procession medium: Bronze size: H 16" x L 32" x W 12"





artist: Rachel Young  
title: Black Rabbit medium: Polymer clay, acrylic size: H 11"



**1 artist: John Mahoney**  
 title: Robo Girl  
 medium: Sculpey, plastic  
 size: H 15" x W 6"

**2 artist: Andrew Sinclair**  
 art director: Andrew Sinclair  
 client: Dennis Publishing  
 title: Kong Kicks Arse  
 medium: Bronze, copper, steel  
 size: H 9' x W 9'

**3 artist: Igor Grechanyk**  
 title: Lion's Spirit: Vision In Time  
 medium: Bronze  
 size: H 22"



1

2 beta



2









1

artist: Mike Rivamonte  
 photographer: Mike Rivamonte  
 title: Walt  
 medium: Mixed

2

artist: Igor Grechanyk  
 title: Memories of Lost Eden  
 medium: Bronze  
 size: H 45"

3

artist: Dave Pressler  
 title: The Early Days of the  
 Modern Vacuum Cleaner  
 medium: Super Sculpey, wood, wire  
 size: H 9" x L 7"

4

artist: Mike Rivamonte  
 photographer: Mike Rivamonte  
 title: Blade  
 medium: Mixed



2







3



4



**1 artist: Allan Carrasco**  
*designer: Allan Carrasco*  
*title: True Face*  
*medium: Painted polymer clay*  
*size: H 5"*

**2 artist: Mark Nagata**  
*client: Max Toy Company*  
*title: Kaiju Tripus*  
*medium: Soft vinyl + V color paint*  
*size: H 10 1/2"*

**3 artist: Irene Mátar**  
*photographer: Eric Balisle*  
*client: Stargate Worlds*  
*title: Jaffa Warrior*  
*medium: Super Sculpey*  
*size: H 15"*

**4 artist: Javier Diaz**  
*photographer: Jose Rios*  
*title: Akinor and His Goblins*  
*medium: Super Sculpey, wood*  
*size: H 11"x W 6"*



2



3









**1 artist:** H.G. Yoder  
*photographer:* Jafe Parsons  
*title:* Crown of Poppies  
*medium:* Bronze  
*size:* 22" round

**2 artist:** H.G. Yoder  
*photographer:* Jafe Parsons  
*title:* Monarch Faerie Jar  
*medium:* Bronze  
*size:* H 9" x W 6"

**3 artist:** James Shoop  
*jewelry:* Jen Ramautar  
*colorist:* Kimberly Murphy  
*client:* Shoop Sculptural Design, Inc.  
*title:* Ramautar [portrait of Jen Ramautar]  
*medium:* Bronze  
*size:* H 18" x W 11" x D 10"



1

2











artist: Walter O'Neal

art director: Randy Bowen designer: Walter O'Neal client: Bowen Designs, Inc. title: Cloak & Dagger  
medium: Super Sculpey, polymer clay size: H 11"





artist: Virginie Ropars

title: Grass Fairy medium: Mixed size: 20"x36" framed work



**1 artist:** Tim Bruckner

*client:* The Art Farm, Inc.

*title:* A Little Mischief

*medium:* Painted resin

*size:* Half life-size

**2 artist:** Virginie Ropars

*title:* Lunah 911 Dark Angel

*medium:* Mixed

*size:* H 33"

**3 artist:** Tim Bruckner

*client:* The Art Farm, Inc.

*title:* Lucifer's Lawyer

*medium:* Painted resin

*size:* Half life-size

**4 artist:** Julie Mansergh

*art director:* Faeries In the Attic (FITA)

*client:* Private Collection

*title:* Wish Faerie

*medium:* Polymer clay

*size:* H 8"



2



3











artist: Thomas S. Kuebler

title: Grandma Hoodoo and Zombie John medium: Silicone/mixed size: Life size





artist: Thomas S. Kuebler  
title: Schlitzle medium: Silicone/mixed size: Life-size





artist: Craig Elliott

art director: Charlie Athanas, Denise Dorman client: Devil's Candy Store title: Damali Richards medium: Acrylic size: 8"x10"



E D I T O R I A L  
*Silver Award*



artist: Nate Van Dyke

art director: Evan Pricco client: Juxtapoz Magazine title: Pool Hall Brawl medium: Ink on paper size: 18"x24"





artist: Yuko Shimizu

art director: SooJin Buzelli client: Plansponsor Magazine  
medium: Ink drawing with digital color size: 17"x22"



artist: Dave Leri

art director: Laura Cleveland client: Realms of Fantasy  
title: All Beautiful Things medium: Oil size: 8<sup>3</sup>/<sub>4</sub>"x11<sup>3</sup>/<sub>4</sub>"



artist: Malcolm McClinton

art director: John O'Neill client: Black Gate Magazine #13 title: Gladiatrix medium: Digital size: 15<sup>1</sup>/<sub>2</sub>"x10<sup>1</sup>/<sub>2</sub>"





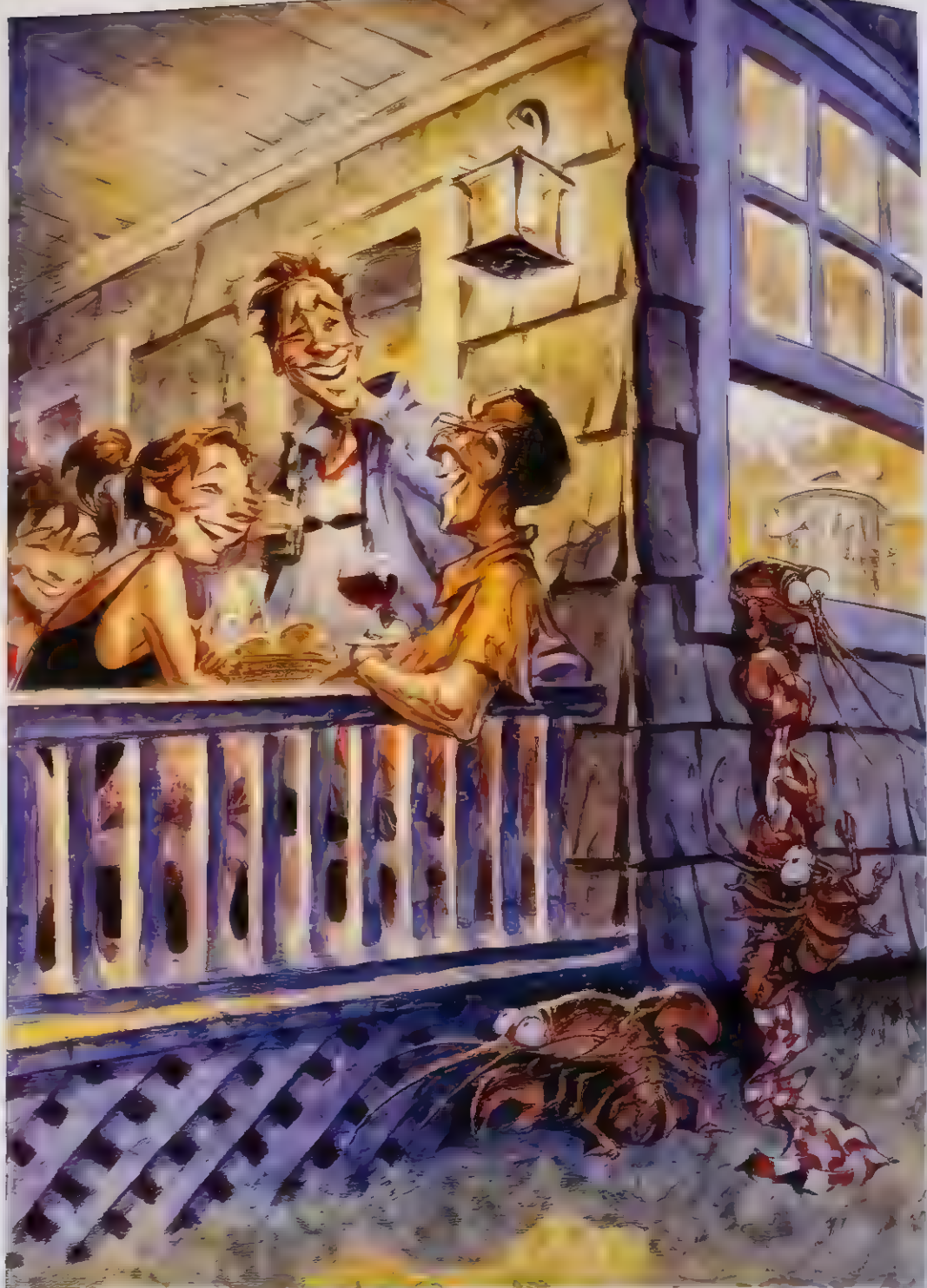
artist: William Stout

art director: Mike Fredericks designer: William Stout client: Prehistoric Times title: Carcharodontosaurus  
medium: Ink & watercolor on board size: 14"x18"





artist: Brad Holland  
art director: Irene Gallo client: Tor.com  
medium: Oil



artist: Peter de Sève  
art director: Françoise Mouly client: The New Yorker  
title: Summer Getaway medium: Ink & watercolor



artist: Adam Hughes  
art director: Scott Anderson client: Playboy title: Peep Culture medium: Mixed/digital size: 17 1/2"x12"





artist: Arthur Adams

client: Comic Book Legal Defense Fund medium: Pen & ink size: 21"x16<sup>3</sup>/<sub>4</sub>"



artist: Oliver Meinerding

art director: Sean Hughes client: City Beat title: Astrosquid medium: Ink/digital size: 17"x19"





artist: Kurt Huggins, Zelda Devon

art director: Laura Cleveland client: Realms of Fantasy title: Fragments of a Fantasy Life medium: Digital size: 9<sup>3</sup>/<sub>4</sub>"x15"





artist: José Emroca Flores  
title: Cashcow medium: Oil on wood size: 3'x3'



**1 artist:** Chris Rahn  
*art director:* Derek Rainey  
*client:* L.A. Weekly  
*title:* The Rat Ladies  
*medium:* Digital *size:* 9"x12"

**2 artist:** Red Nose Studio  
*art director:* Irene Gallo  
*client:* Tor.com  
*title:* Things That Make Me Weak and Strange  
*medium:* Mixed

**3 artist:** Joe Kovach  
*art director:* Julie Fanning  
*client:* The New Physician  
*title:* Fighting the Depths  
*medium:* Acrylic *size:* 16 $\frac{1}{2}$ "x20 $\frac{1}{2}$ "

**4 artist:** Sam Weber  
*art director:* Irene Gallo  
*client:* Tor.com  
*title:* Eros  
*medium:* Acrylic











artist: Chris Buzelli

art director: ScoJ'n Buzelli client: Plansponsor Magazine title: Muddy Waters medium: Oil size: 14"x19"





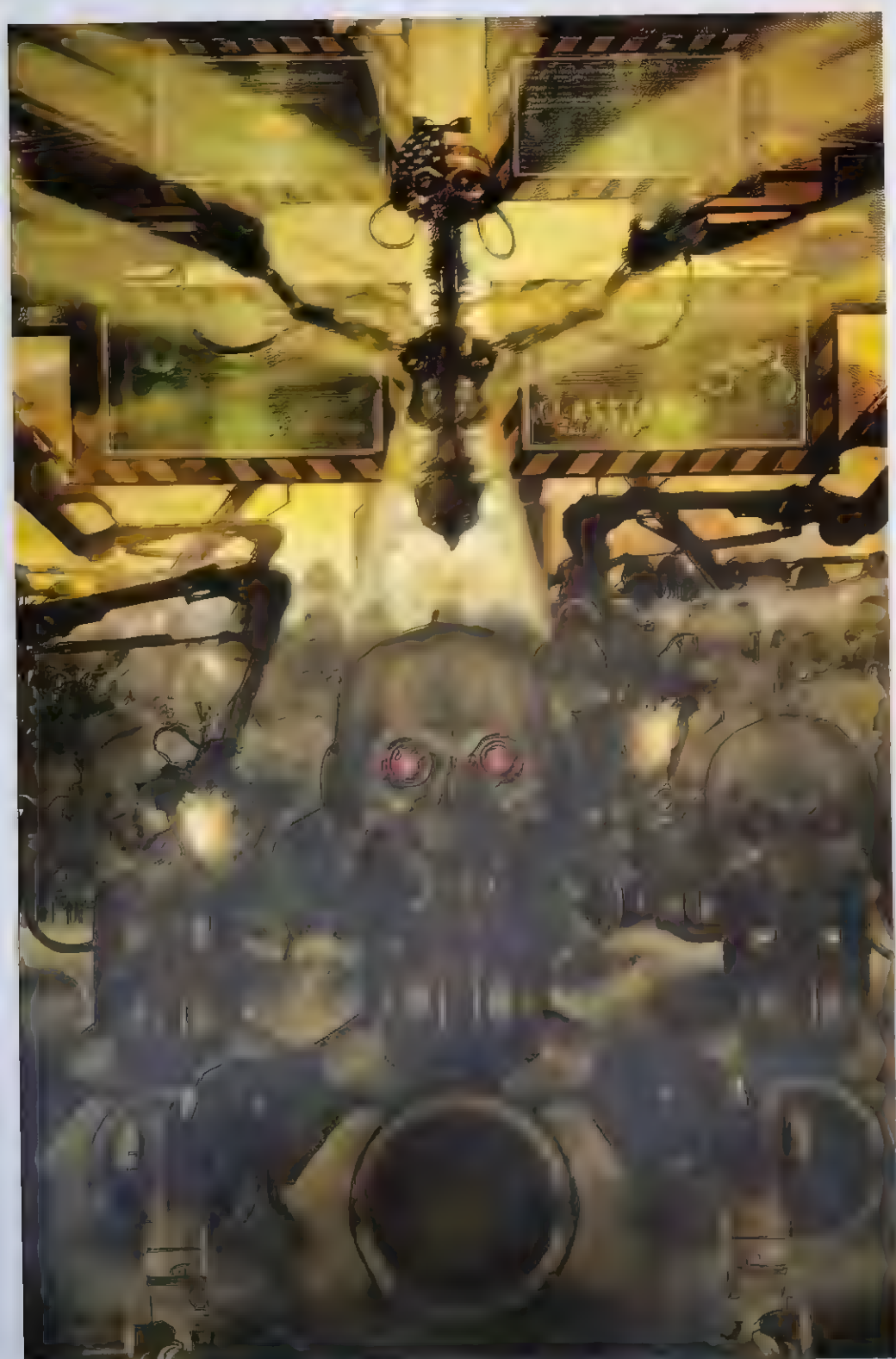
artist: Bill Carman  
client: Idaho Historical Society title: Sharlie & Bigfoot medium: Mixed size: 8"x8"





artist: Bruno Werneck

client: IDN Magazine title: Neo New York medium: Digital size: 12"x9"



artist: Woodrow J. Hinton III

art director: Andrew Jennings client: CityBeat  
title: This What You Want medium: Mixed/digital size: 11"x17"



artist: Kerry P. Talbott

art director: Tom Bond client: Richmond Times-Dispatch  
title: Fright Night medium: Digital size: 8x9"





artist: Jeff Preston

art director: Jeff Preston client: Little Shoppe of Horrors title: The Curse of Frankenstein medium: Marker, color pencil size: 12"x17"



I N S T I T U T I O N A L  
**Gold Award**



**artist: James Gurney**

**art director: Patrick Gyger client: Maison D'Ailleurs/Reteur À Dinotopia title: Song In the Garden medium: Oil size: 17"x18"**



I N S T I T U T I O N A L  
**Silver Award**



**artist: Jaime Jones**

**art director: Jeremy Jarvis client: Wizards of the Coast title: Progenitas medium: Photoshop size: 10 1/2" x 8"**





artist: David Delamare  
client: Bad Monkey Productions title: Rabbit Punch medium: Oil size: 36"x24"



artist: Luis Royo  
art director: Luis Royo client: Norma Editorial title: Dead Moon [Portfolio cover] medium: Ink, watercolor size: 14"x10"





artist: Michael Whelan  
 client: IO Gallery title: Pipe Dream medium: Acrylic on canvas size: 30"x20"



artist: David Delamare  
 client: Bad Monkey Productions title: History of Lightning medium: Oil size: 48"x24"





artist: Mark Zug  
art director: Jeremy Jarvis client: Wizards of the Coast title: Merlock medium: Oil on linen



artist: Matt Stewart  
art director: Jeremy Jarvis client: Wizards of the Coast title: Knight-Paragon of Etlan medium: Oil on paper on masonite size: 15 1/4"x11 5/8"





artist: Gregory Manchess

art director: Gregory Manchess client: Massive Black title: Above the Timberline medium: Oil size: 40"x25"



artist: Raoul Vitale

client: Private Collection title: Scouts medium: Oil on masonite size: 36 1/2"x24 1/2"



1

**1 artist:** Chet Phillips  
*art director:* Chet Phillips  
*client:* Chet Phillips  
*title:* The Kraken  
 [Series: Mysterious Coin Operations]  
*medium:* Painter X  
 7"x8<sup>3</sup>/<sub>4</sub>"

**2 artist:** Carlos Huante  
*title:* Love 2 – Buron Shared  
*medium:* Graphite/digital

**3 artist:** Aaron Robinson  
*title:* Pixelfingers  
*medium:* Oil on board/digitaldigital

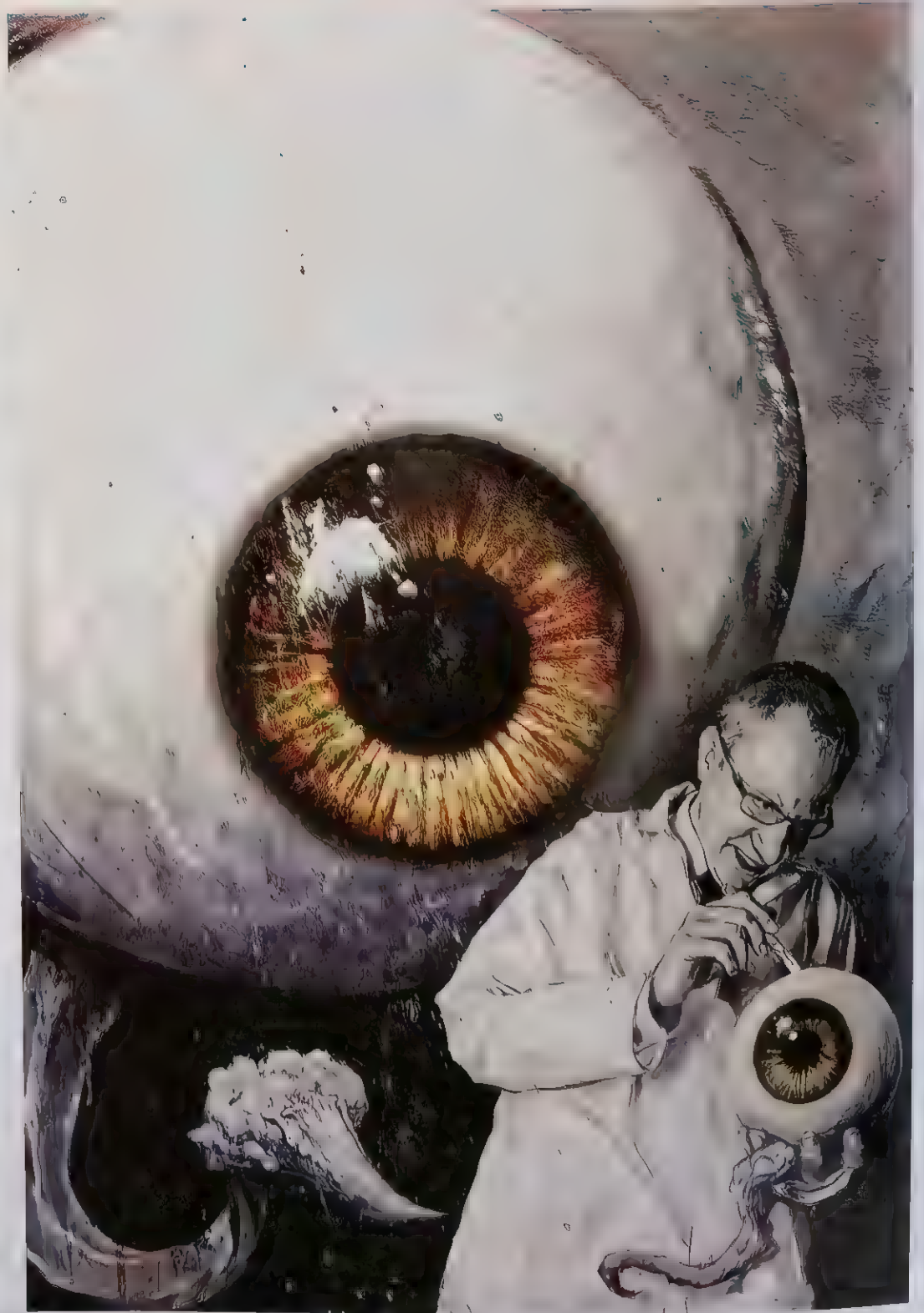
**4 artist:** Carlos Huante  
*title:* Weight and Measures  
*medium:* Graphite/digital



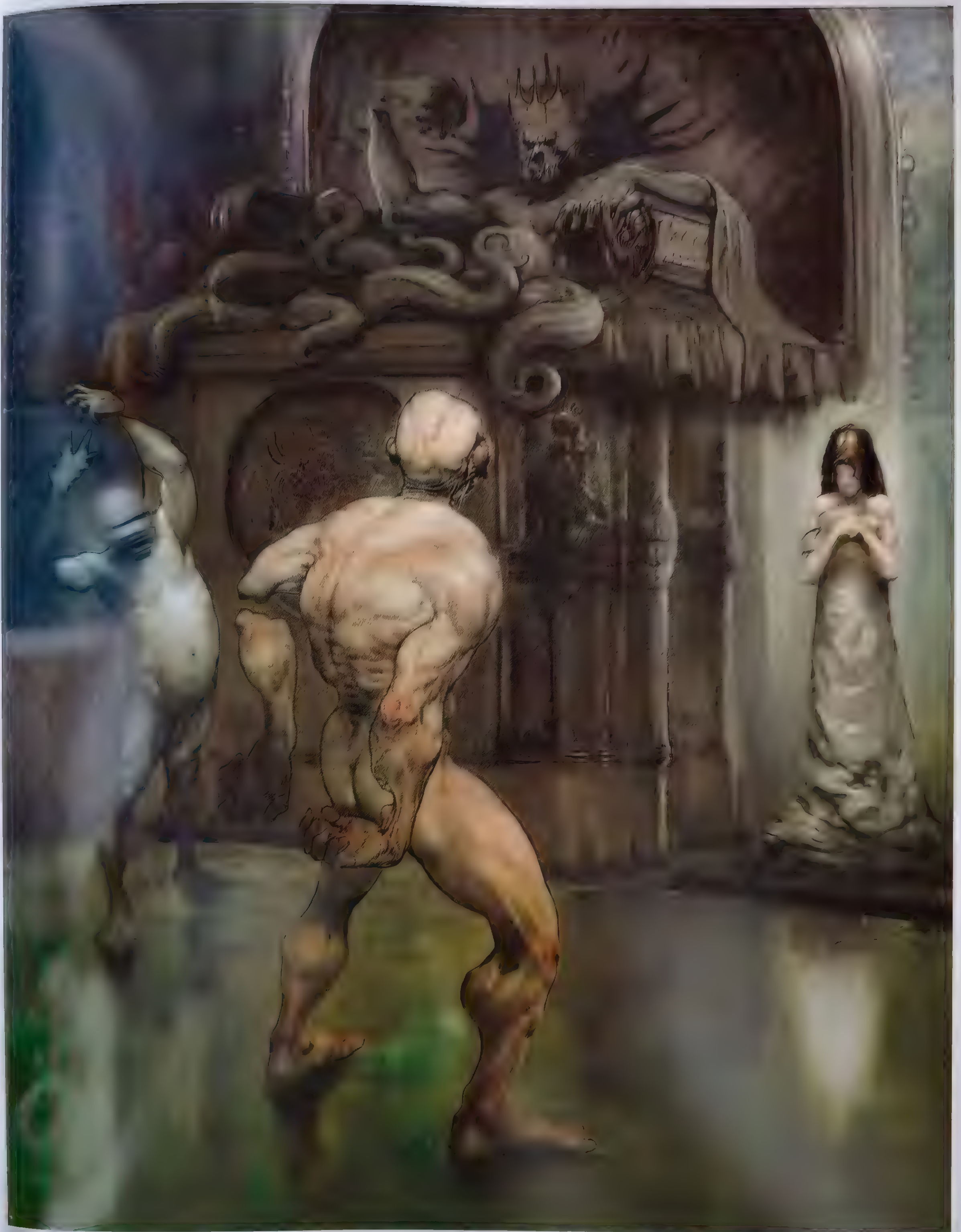
2



3







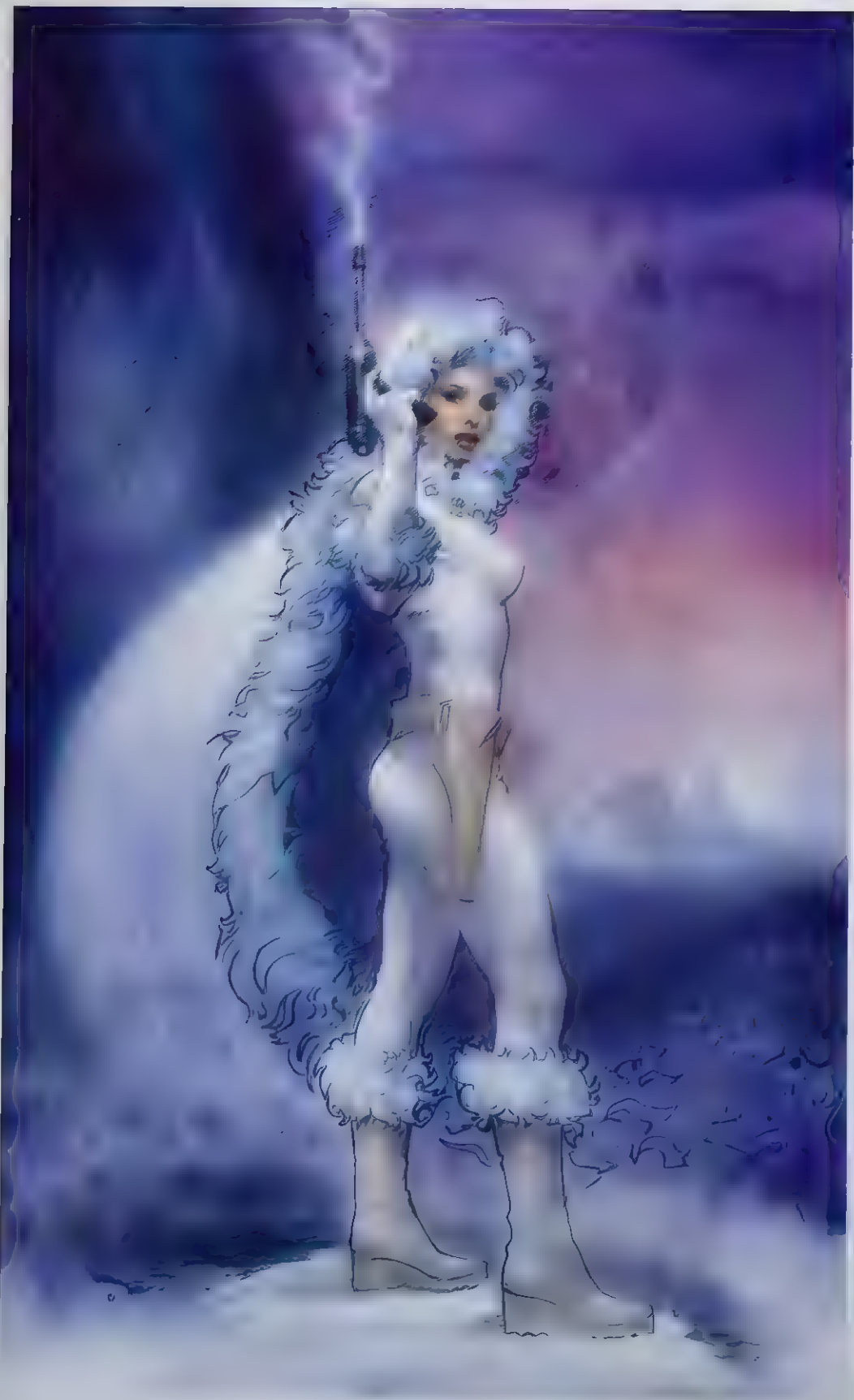


**1 artist: Terese Nielsen**  
art director: Terese Nielsen  
client: Lucasfilm Ltd./Lucas Licensing  
title: Padmé Amidala  
medium: Acrylic, oil gold leaf  
size: 6"x16"

**2 artist: Terese Nielsen**  
art director: Paul Hebron  
client: Wizards of the Coast  
title: Padmé Illum Outfit  
medium: Acrylic, oil

**3 artist: Steve Argyle**  
art director: Jeremy Jarvis  
client: Wizards of the Coast  
title: Bola's Grasp  
medium: Digital

**4 artist: Randy Gallegos**  
art director: Jeremy Jarvis  
client: Wizards of the Coast  
title: Balance  
medium: Oil  
size: 24"x18"



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1

artist: Cathie Bleck  
 client: Mark Murphy Exhibit/  
 "Know" Show  
 title: Course of the Horse  
 medium: Ink & kaolin on clay board  
 size: 10"x10"

2

artist: Andrew Jones  
 art director: Robert Clinton  
 client: Random Rab  
 title: Arose  
 medium: Painter X

3

artist: Andrew Jones  
 art director: Charles Doohar  
 client: SoulFly  
 title: Conquer  
 medium: Painter X



1

2











artist: Dave Laub  
title: He, Who Is Klaag medium: Digital size: 10"x8"



artist: Matt Gaser  
title: Primrobb's Threshold medium: Digital size: 11"x6"





artist: Ron Wilson

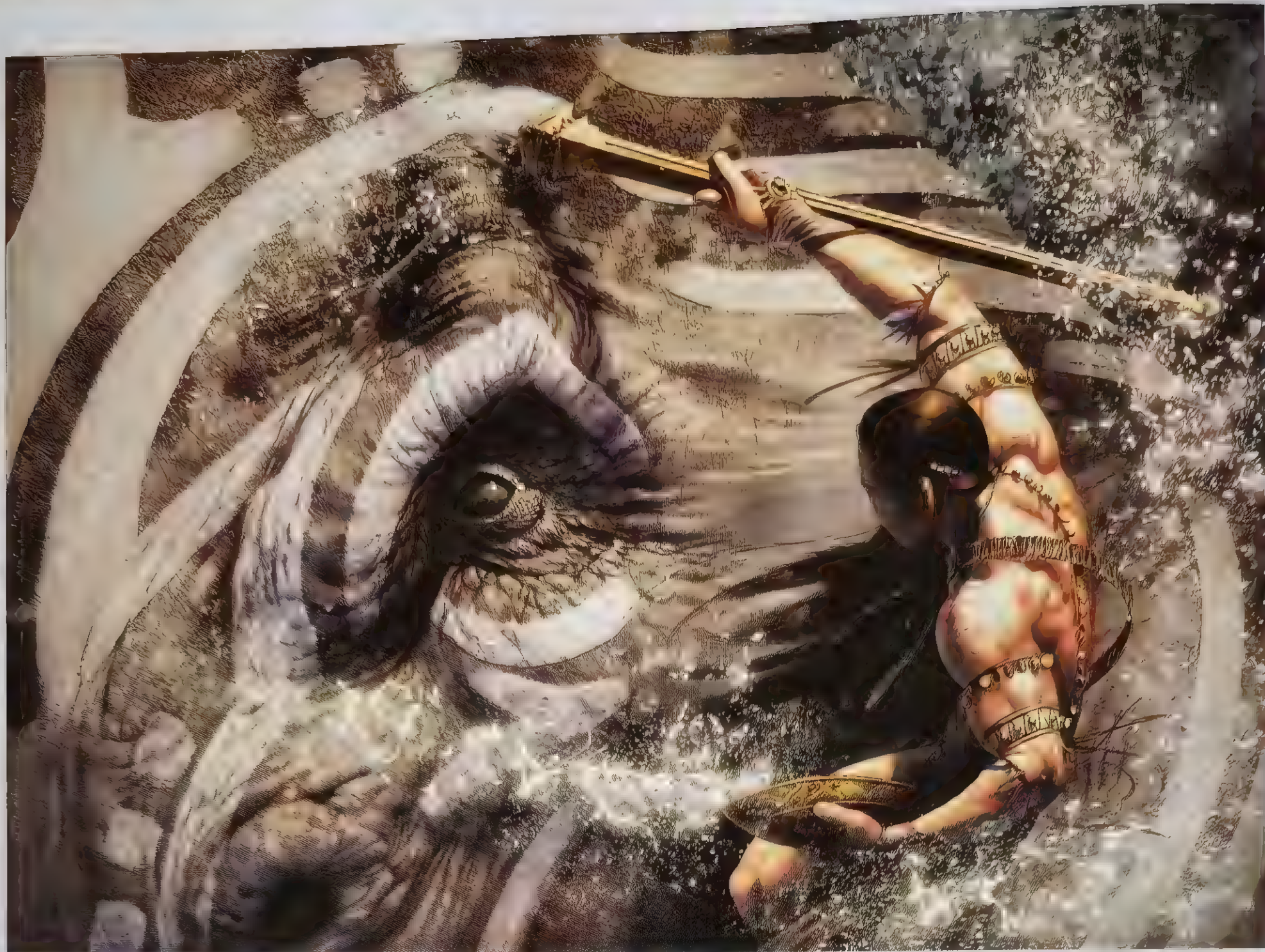
art director: Brian K. Graham designer: Brian K. Graham, Ron Wilson client: Graham Tool Co., Inc. title: The Electrician  
medium: Digital size: 10 1/2"x8"



artist: Jeff Miracola

title: Run, Run, Run medium: Digital size: 60"x30"





artist: **Steve Argyle**

art director: Jeremy Jarvis client: Wizards of the Coast title: Sun Seeder medium: Digital



artist: **Justin Gerard**

art director: Tom Quantrille designer: Justin Gerard client: Advanced Composite Materials title: The Lady of the Forest  
medium: Watercolor/digital size: 22"x14"





artist: Todd Lockwood

art director: Jeremy Cranford client: Upper Deck title: I Am Captain America, and So Can You medium: Digital size: 12"x9"



artist: Joerg Warda

title: The Forgotten medium: Digital size: 21 1/4"x13 7/8"



**1** *artist:* David Hong

*title:* Descent

*medium:* Digital

*size:* 9<sup>3</sup>/<sub>4</sub>"x11"

**2** *artist:* Toshiaki Takayama

*art director:* Akira Hamada, Syuichi,

Dawn Murin, Yumiko Hayakawa

*client:* Wizards of the Coast

*title:* Gabriella, Elemental of Divine Light

*medium:* Digital

*size:* 16"x16"

**3** *artist:* Andrew Bawidamann

*client:* [www.bawidamann.com](http://www.bawidamann.com)

*title:* Witch Girl

*medium:* Digital

*size:* 18"x24"









**1** artist: Mark A. Nelson  
client: Grazing Dinosaur Press  
title: SS: Imagination  
medium: Pencil  
size: 10 1/2"x13 1/2"

**2** artist: David Ho  
client: Lucasfilm Ltd.  
title: The Sacrifice  
medium: Digital  
size: 24"x12"

**3** artist: Mark A. Nelson  
client: Grazing Dinosaur Press  
title: AH: Salomé  
medium: Pencil, digital color  
size: 10 1/2"x13 1/2"



1











artist: **Scott Bakal**

art director: Scott Bakal, Julia Breckenreid client: Icons: New York – Real & Imagined title: Intergalactic Neighbors #1  
medium: Acrylic, ink, watercolor size: 14"x11"



artist: **Jason Chan**

title: Zombie Playground medium: Digital size: 14"x8"





artist: Dan Santat

client: Gallery 1988 title: Rampage medium: Ink, mixed size: 16"x20"



1 artist: Oyril Van Der Haegen

art director: Zoe Robinson

client: FFG

title: Innsmouth [cover]

medium: Digital

2 artist: Ed Binkley

client: Stark-Raving Studios

title: Scarecrow Dreams:

Sunrise

medium: Digital

size: 15"x11"

3 artist: William Stout

art director: Carlos Durbán Colubi

designer: William Stout

client: Disecionando Fantasías:

Los Secretos de Guillermo del Toro

title: Guillermo del Toro's Secrets

medium: Ink & watercolor on board

size: 14"x21"

4 artist: Ed Binkley

client: Stark-Raving Studios

title: Scarecrow Dreams:

Ecstasy

medium: Digital

size: 15"x11"





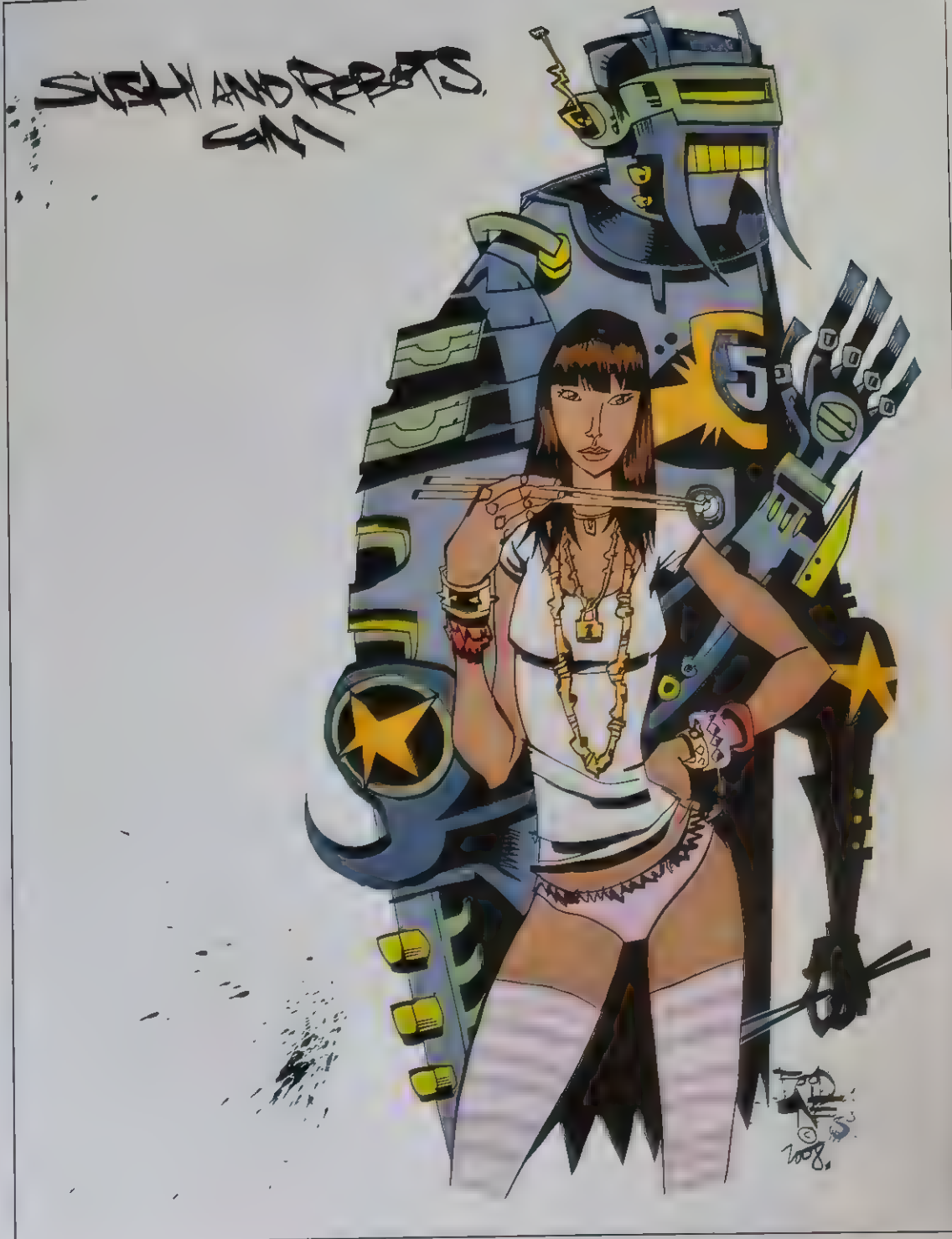






artist: Nigel Quarless

art director: Nigel Quarless client: Mixed Bag Mythography  
title: March! medium: Digital size: 8<sup>3</sup>/<sub>4</sub>"x11<sup>1</sup>/<sub>4</sub>"



artist: Jim Mahfood

art director: Gina Bolton colorist: S. Steven Struble  
client: SushilandRobots.com title: Sushi and Robots medium: Mixed



artist: Jenna Smith

title: A Monster Trail medium: Digital size: 37"x28"





artist: Bill Carman  
title: Test Ride medium: Acrylic size: 8"x10"





artist: Michael Komark

art director: Jeremy Jarvis client: Wizards of the Coast title: Rafiq of the Many medium: Digital



artist: Jason Chan

art director: Jeremy Jarvis client: Wizards of the Coast title: Apocalypse Hydra medium: Digital





*artist:* Greg Staples

*art director:* Jeremy Jarvis *client:* Wizards of the Coast *title:* Empyrial Archangel *medium:* Mixed/digital



*artist:* Chris Rahn

*art director:* Jeremy Jarvis *client:* Wizards of the Coast *title:* Enigma Sphinx *medium:* Oil



**1**  
*artist:* José Emroca Flores  
*title:* Hungry Hammerhead  
*medium:* Oil on wood  
*size:* 12"x12"

**2**  
*artist:* Brian Despain  
*client:* Gino Joukar  
*title:* The Haunting  
*medium:* Oil on board  
*size:* 7"x7"

**3**  
*artist:* Dave Cooper,  
Ana Bagayan, Glenn Barr,  
Bob Dob, Shag, Amy Sol,  
Daniel Peacock, Joe Ledbetter,  
Brandi Milne, Michael Whelan  
*art director:* Bob Self  
*client:* Baby Tattoo Books  
*title:* Baby Tattooville 10-In-1  
Limited Edition  
*medium:* Mixed  
*size:* 17"x22"

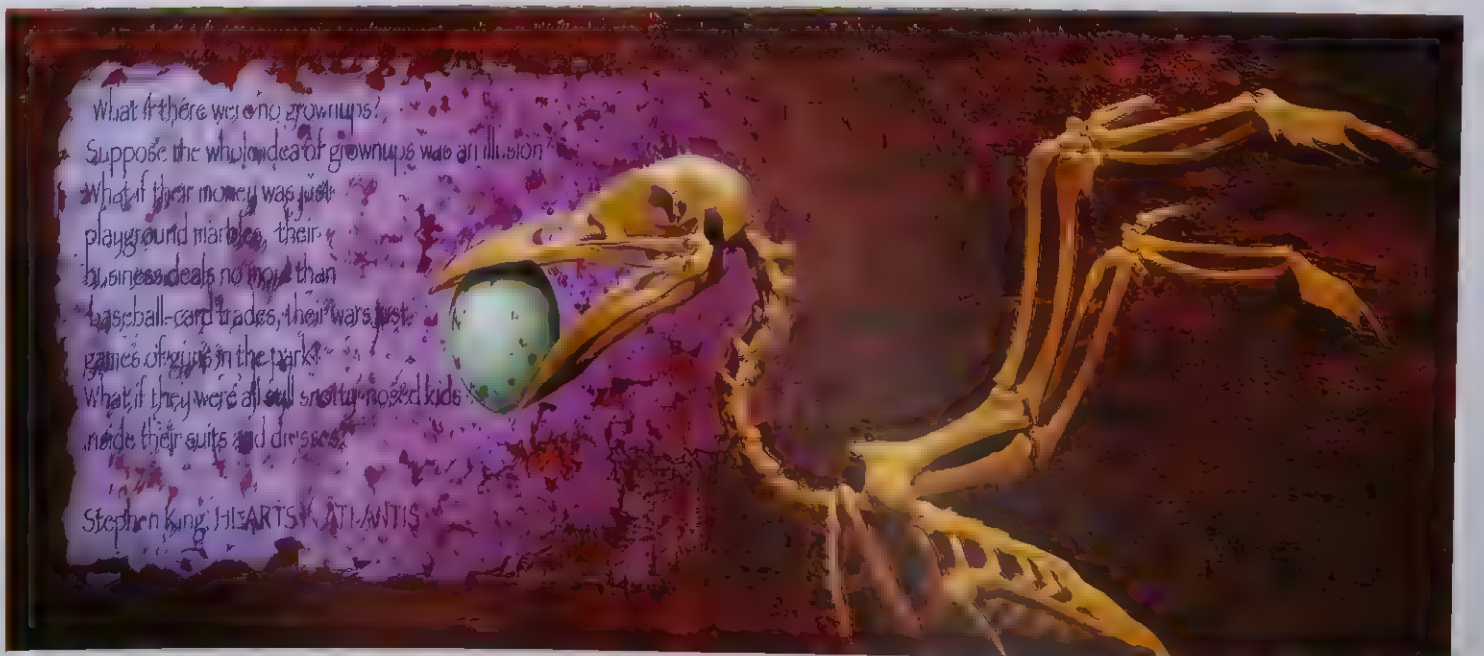


1

2







What if there were no grownups?  
 Suppose the whole idea of grownups was an illusion.  
 What if their money was just  
 playground marbles, their  
 business deals no more than  
 baseball-card trades, their wars just  
 games of cops in the park?  
 What if they were all cull snotty-nosed kids  
 inside their suits and dresses?

Stephen King, HEARTS OF ATLANTIS





artist: Scott Gustafson

designer: Scott Gustafson client: The Greenwich Workshop title: The Fox Guarding the Hen House medium: Oil size: 14"x11"



artist: Kei Acedera

client: www.imaginismstudios.com title: Little Red and Wolf medium: Color pencils on paper size: 10 1/2"x7"





artist: Bobby Chiu  
client: [www.imaginismstudios.com](http://www.imaginismstudios.com) title: Tigger  
medium: Digital



artist: Christopher Chuckry  
art director: Chris Pointon client: A Paw In My Face  
title: Love/Hate medium: Digital size: 5"x8"



artist: Scott Gustafson  
designer: Scott Gustafson client: The Greenwich Workshop title: A Parliament of Owls medium: Oil size: 14"x10"





artist: Daarken  
art director: Ben Thompson client: Upper Deck title: Eye Blast medium: Photoshop



artist: Chippy  
art director: Jeremy Jarvis client: Wizards of the Coast title: Master Transmuter medium: Digital





artist: Adam Volker

client: CGSociety.org title: The Headless Horseman medium: Digital size: 12"x13"





artist: Paul Bonner

art director: Theo Bergquist title: Drakar Och Demoner medium: Watercolor size: 28"x19"



artist: Paul Bonner

art director: Jeremy Jarvis client: Wizards of the Coast title: Grixis medium: Watercolor size: 15"x10"





artist: Frank Cho

art director: Frank Cho designer: Frank Cho client: Hasbro title: Jungle Trinity medium: Pen & ink size: 28"x21"



artist: Jim Murray

art director: Jeremy Jarvis client: Wizards of the Coast title: Sphinx Ambassador medium: Oil, acrylic



U N P U B L I S H E D  
*Gold Award*



artist: **Jeremy Enecio**  
title: *Koi* medium: Oil, acrylic size: 18"x12"



U N P U B L I S H E D  
*Silver Award*



*artist: Dave Laub*  
*title: She's Back medium: Digital size: 8"x10"*



**1**  
artist: Yasmine Putri  
title: Feathers & Arrows  
medium: Digital  
size: 11"x8 1/2"

**2**  
artist: Miguel "Glue" Lantigua  
art director: Joe Thiel  
title: The Boy Who Cried Wolf  
medium: Acrylic on board  
size: 24"x36"

**3**  
artist: Mónico Chávez  
art director: Craig Nelson  
title: Last Train  
medium: Digital

**4**  
artist: Joe Quinones  
title: Yield For Snails  
medium: Pen & ink/digital color  
size: 11"x12 1/2"



1



2



3









artist: Steven Kenny  
title: Leda and the Swan medium: Oil on canvas size: 48"x36"



artist: Vladimir Outcharov  
title: Passing Through medium: Oil on board size: 40"x30"





artist: Andrea Kowch  
 title: No Turning Back medium: Acrylic on canvas size: 48"x24"



artist: Eric Fortune  
 title: I Want to Believe medium: Acrylic size: 20"x14"



**1**  
**artist:** Jared Moraitis  
**client:** Pop-Monkey Stuff  
**title:** Gorilla Vs Octopus:  
 Street Fight  
**medium:** Pen & ink/digital  
**size:** 17"x17"

**2**  
**artist:** Scott Schomburg  
**client:** The Internets  
**title:** The Bridge  
**medium:** Digital  
**size:** 8"x14"

**3**  
**artist:** Mia  
**art director:** Jan Corey  
**client:** Corey Helford Gallery  
**title:** Thania  
**medium:** Acrylic on panel  
**size:** 18"x24"

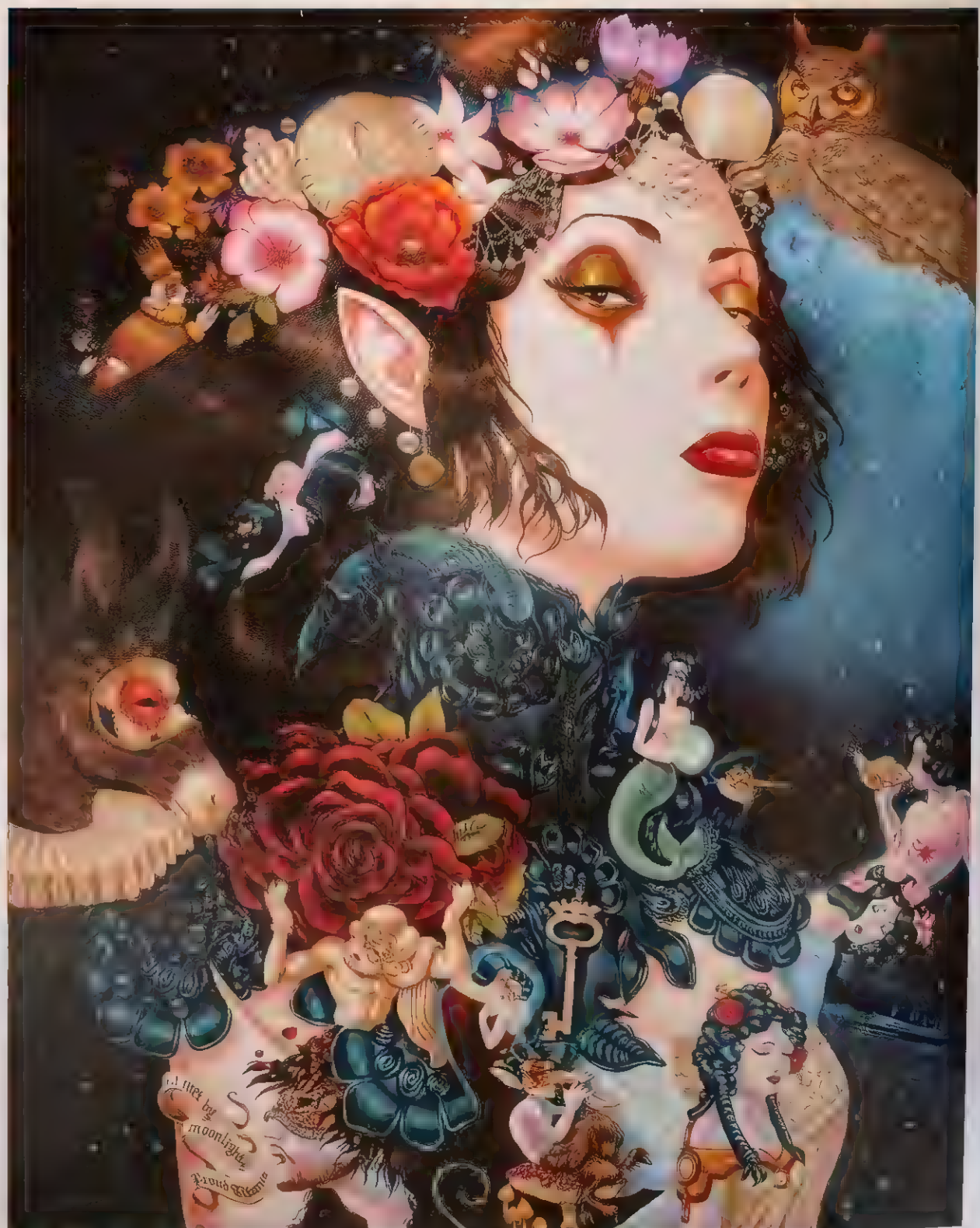
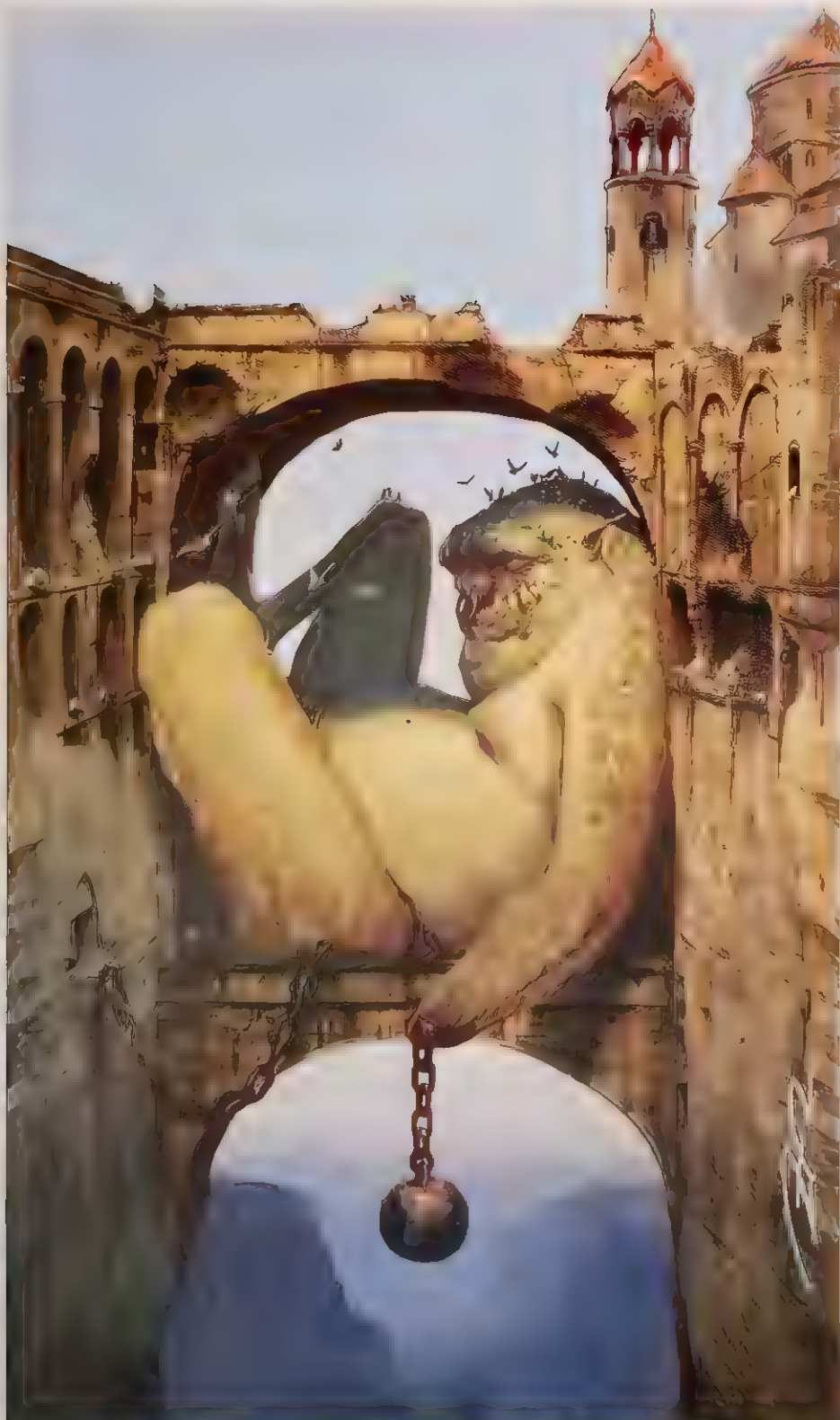
**4**  
**artist:** Jared Moraitis  
**client:** Pop-Monkey Stuff  
**title:** Pac-Samurai  
**medium:** Pen & ink/digital  
**size:** 11"x14"



1

3

2









**1** *artist:* Bob Doucette  
*title:* The Sacred Heart  
*medium:* Digital  
*size:* 18"x24"

**2** *artist:* Jon Foster  
*title:* Migration  
*medium:* Oil on skateboard

**3** *artist:* Augie Pagan  
*client:* Koo's Gallery  
*title:* Frankenshy  
*medium:* Acrylic on canvas  
*size:* 10"x24"

**4** *artist:* Eric Joyner  
*client:* McCaig Welles Gallery  
*title:* Does Not Compute  
*medium:* Oil on wood panel  
*size:* 31"x30"



2









**1** artist: Dominique Fung  
title: Desolate Porcelain

**2** artist: Daniela Outcharov  
title: Flora  
medium: Oil on canvas  
size: 22"x46"

**3** artist: Aly Fell  
title: Outbreak  
medium: Photoshop  
size: 7"x11"

**4** artist: Joao Ruas  
title: Scowlers  
medium: Watercolor, gouache  
size: 12"x16"









1

artist: Eric Fortune  
title: A Moon of My Own  
medium: Acrylic  
size: 11"x11"

2

artist: John Malloy  
title: Dry Mouth  
medium: Pen & Ink, oil, digital  
size: 13"x19"

3

artist: Bruce Holwerda  
title: One For the Road  
medium: Acrylic/digital  
size: 30"x40"

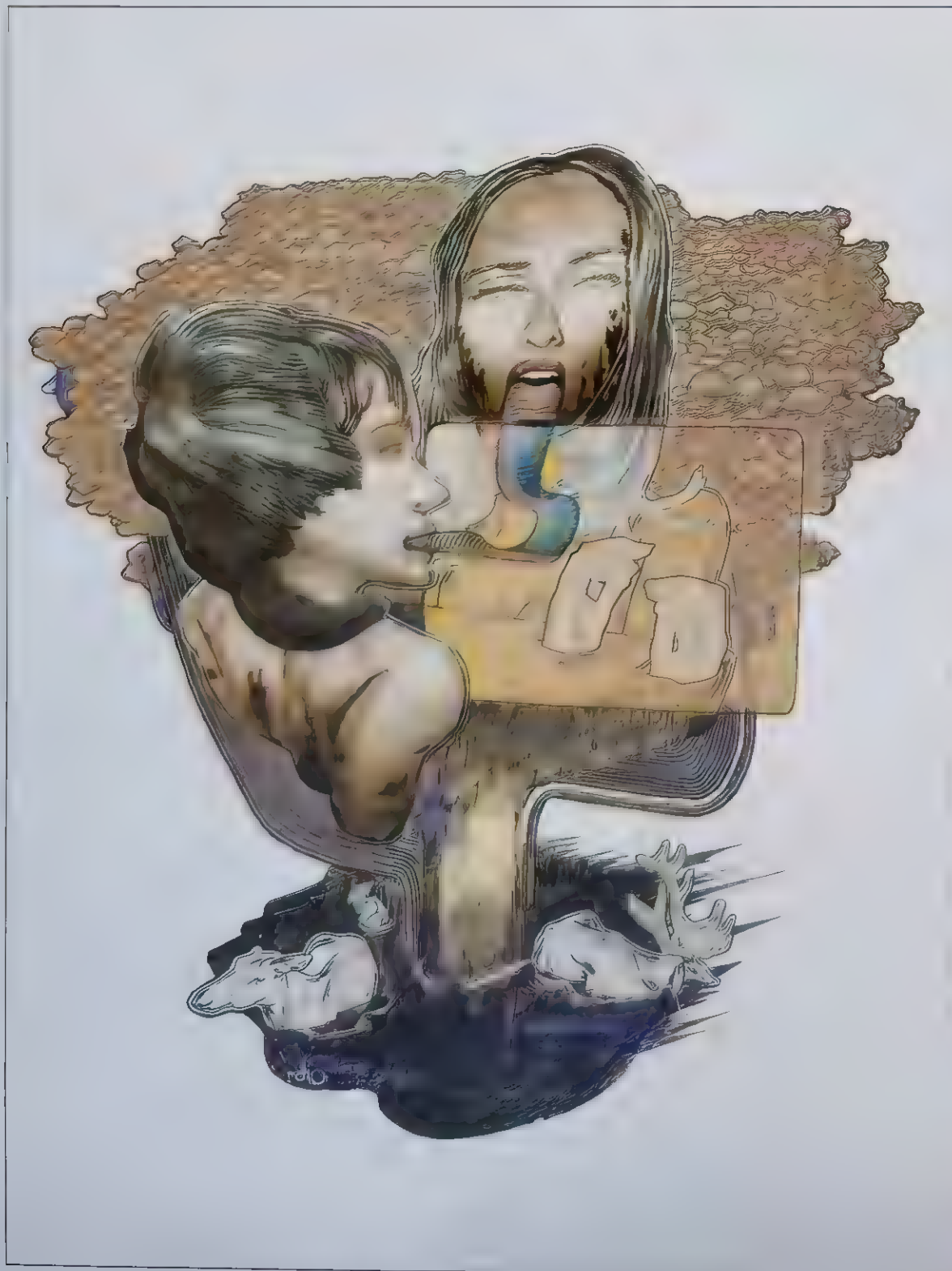
4

artist: Eric Fortune  
title: Life's Objective  
medium: Acrylic  
size: 21"x29"



1

2



3









**1 artist:** Brian Despain

*title:* Ghosts

*medium:* Oil on board

*size:* 16"x20"

**2 artist:** Keith Thompson

*title:* Race: Saint of Parasites

*medium:* Mixed

*size:* 7"x12"

**3 artist:** Jeff Haynie

*art director:* Jeff Haynie

*title:* The Deep Dive

*medium:* Digital

*size:* 9"x14"

**4 artist:** Brian Despain

*title:* The Escape

*medium:* Oil on board

*size:* 16"x20"



2











artist: Bobby Chiu

client: [www.imaginismstudios.com](http://www.imaginismstudios.com) title: Babylon medium: Digital



artist: Bob Pitt

title: Zzotti! medium: Acrylic on canvas size: 60"x40"





artist: Joe Vaux  
title: The Flood medium: Acrylic on wood panel size: 14"x10"



artist: Joe Vaux  
title: The Flood medium: Breach of Contract size: 60"x36"





artist: David Bowers

client: Klaudia Marr Gallery title: The Gift medium: Oil on linen size: 16"x18"

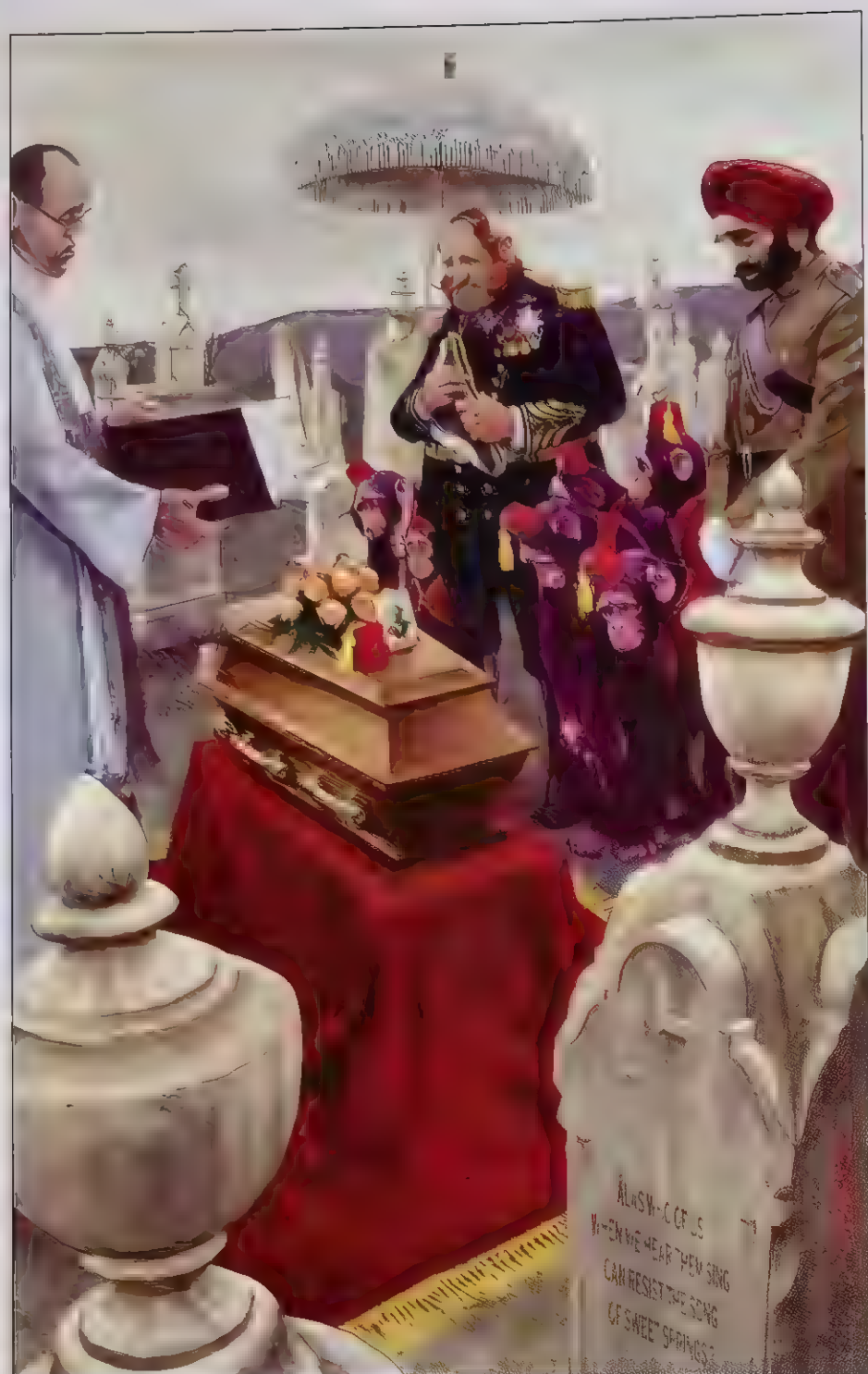




artist: David Bowers

title: Paulina's Dream medium: Oil on panel size: 18"x22"





artist: **Scott Schomburg**  
client: The Internets title: Dearly Departed  
medium: Digital size: 5 $\frac{1}{2}$ "x8 $\frac{3}{4}$ "



artist: **Sean "Muttonhead" Murray**  
title: Witch's Pet medium: Acrylic



artist: **Dave Pressler**  
title: The Bearer of Bad News medium: Acrylic on masonite size: 25 $\frac{1}{2}$ "x17"





artist: Bradley Parker

designer: Honu Editions client: Tiki Shark Hawaii, Inc.  
title: Bela Lugosi has a Zombie medium: Acrylic size: 24"x30"



artist: Cathy Wilkins

title: Schitz medium: Digital size: 8 1/2"x11"



artist: Shane Devries

photographer: David Solm client: Monsterkid: Solo Exhibition title: Where Robots Come From medium: Oil size: 55"x39 1/8"





artist: Sam Bosma  
title: The Monkey King's Dream medium: Acrylic size: 10 1/4"x13 3/4"



artist: Bill Carman  
title: Made a Baby medium: Acrylic size: 8"x10"



artist: Kali Ciesemier  
title: Catch of the Day medium: Ink, digital size: 17"x10 5/8"





artist: Kali Ciesemier  
title: The Naturalist medium: Ink, digital size: 7 1/2"x12"



**1 artist: Ho-Jun Lee**

*client: Wise Evergreen*

*title: Chrysalis No. 5*

*medium: Oil on canvas on wood board*

*size: 12"x12"*

**2 artist: Joe Jusko**

*title: Cuddle the Corpse/*

*The Women of Noir Calendar*

*medium: Acrylic size: 12"x18"*

**3 artist: Richard Anderson**

*title: Outbreak*

*medium: Photoshop size: 8 1/2"x11"*

**4 artist: Brom**

*art director: Bonnie Nakornratana*

*client: Bonnie Nakornratana*

*title: Seeing medium: Oil*

**5 artist: Viktor Koen**

*title: The Boy*

*medium: Digital size: 11"x19"*

**6 artist: Oleksandra Barsheva**

*title: Unchosen Destiny*

*medium: Watercolor, charcoal*

*size: 15"x22"*

**7 artist: Michael Reedy**

*title: Once Removed*

*medium: Charcoal, colored pencil, ink,*

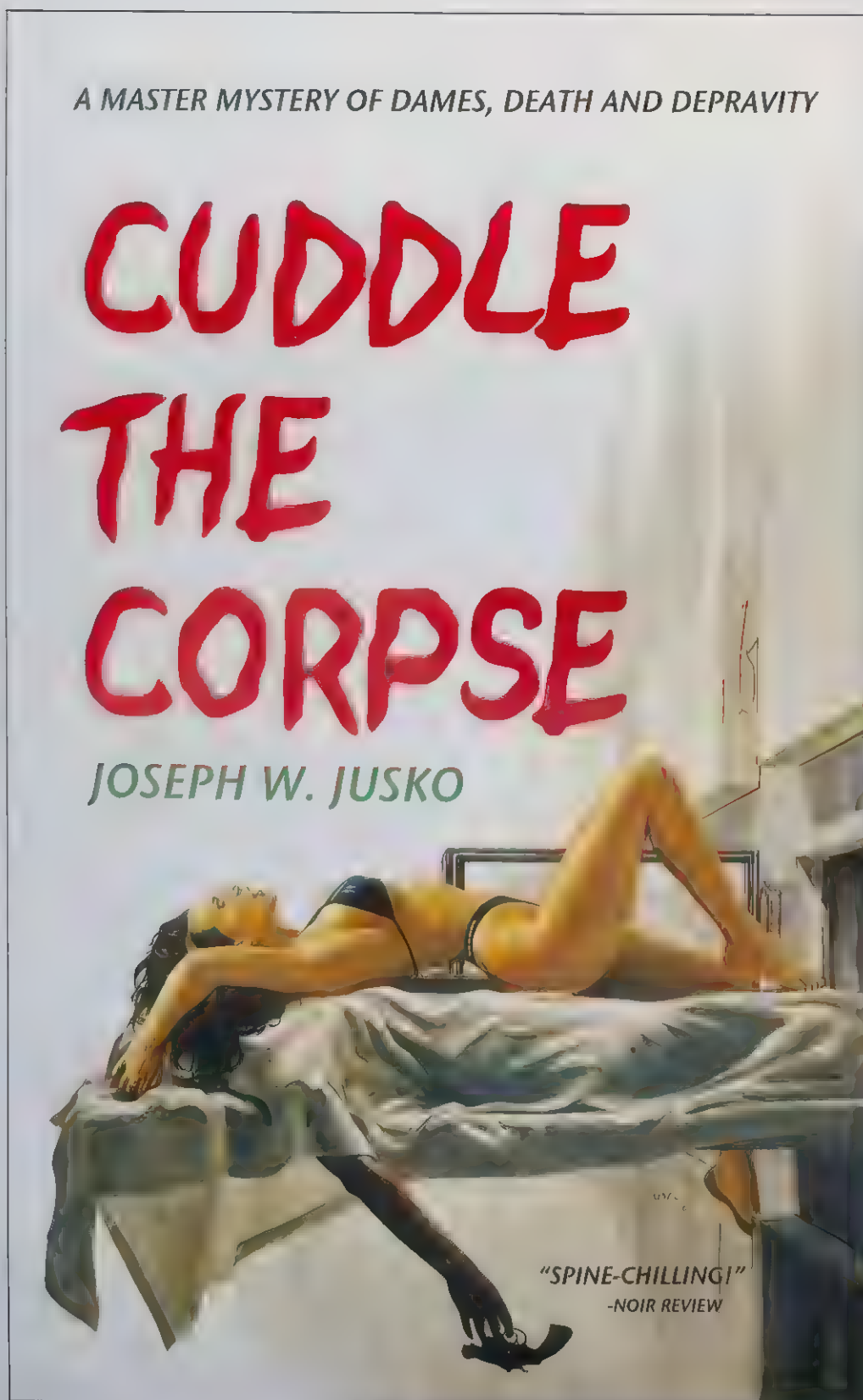
*waterecolor, stain*

*size: 32"x41"*

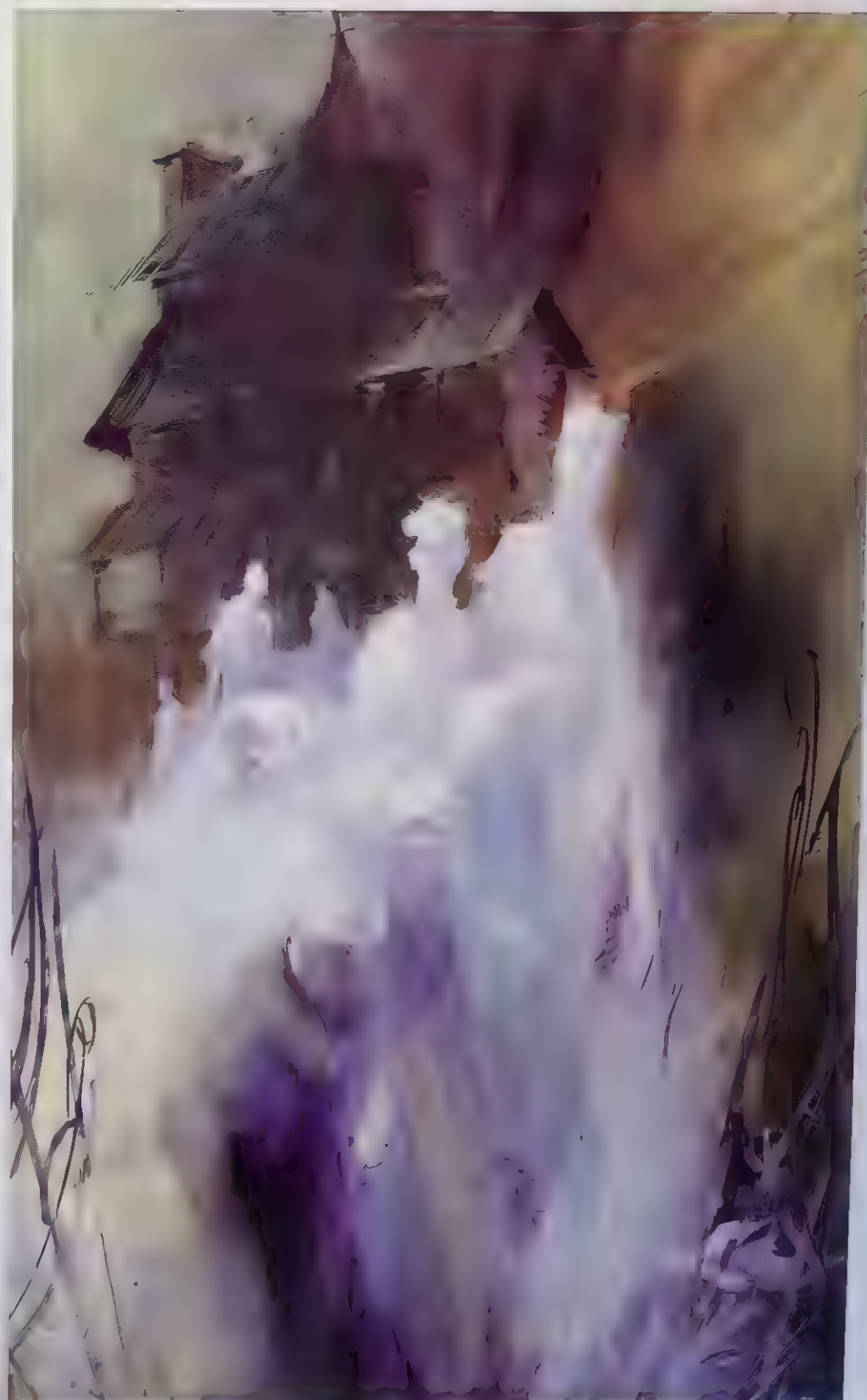


1

2



3







5



7







artist: Ilich Henríquez

title: 1st story of the Ancestry medium: Digital size: 17" x 11"



artist: Jeremy Eneclo

title: The Watersnake medium: Watercolor, acrylic size: 19" x 11"





artist: Donato Giancola  
 client: Wendt Gallery title: Progeny medium: Oil on panel size: 60"x36"



artist: Bryan Beus  
 title: Thieves medium: Painter X size: 17"x10"



1

artist: Leah Palmer Preiss  
 title: Freelancer  
 [after Bosch's "Wayfarer"]  
 medium: Acrylic on map on canvas  
 size: 10"x10"

2

artist: Rene Zwaga  
 title: Personal Strength  
 medium: Oil  
 size: 34 1/2"x44 1/2"

3

artist: Ron Spears  
 art director: Ron Spears  
 title: Sentinel Two  
 medium: Oil on canvas  
 size: 22"x35"

4

artist: Rene Zwaga  
 title: The Destination  
 medium: Oil  
 size: 34 1/2"x48 1/2"



1



2

3









1

artist: Christian Alzmann  
title: There Lived a King with  
One Daughter  
medium: Mixed, digital  
size: 9"x16 1/2"

2

artist: Antonio Javier  
Caparo  
title: The Dreams Machine  
medium: Acrylic  
size: 13"x18"

3

artist: Patrick J. Jones  
title: Song of the Siren  
medium: Oil on canvas  
size: 36"x48"

4

artist: Dennis Brown  
title: Sodium  
medium: Mixed  
size: 11"x14"

5

artist: Armand Baltazar  
title: Medea  
medium: Pencil, digital  
size: 11"x17"







5







artist: Jaime Jones

title: Docked medium: Photoshop size: 10<sup>1</sup>/<sub>2</sub>"x7"



artist: Matt Ray

title: Her Majesty's Airship *Indefatigable* engages the *Nobunaga*, South China Sea, Night of Jan. 8th, 1971 medium: Oil size: 36"x24"





artist: Jaime Jones  
 title: Dooms Day medium: Photoshop size: 10<sup>1</sup>/<sub>2</sub>"x6"



artist: Bruno Werneck  
 client: Luis De Vega title: Mars Post Attack medium: Digital size: 17"x8"



**1** *artist:* David Ho  
*title:* Show Me the Honey #3  
*medium:* Digital  
*size:* 8"x13"

**2** *artist:* Anita Kunz  
*title:* Hairdo Horrors  
*medium:* Acrylic  
*size:* 15"x18"

**3** *artist:* Craig Davison  
*title:* Pet Hate  
*medium:* Oil  
*size:* 23"x31"

**4** *artist:* Doug Panton  
*title:* Private Eye  
*medium:* Digital  
*size:* 11"x17"









**1 artist: Ken Wong**

*title: Mistaken Identity*

*medium: Digital*

**2 artist: Rustam Hasanov**

*title: Grop-Brot In Pursult*

*medium: Digital*

*size: 20"x32"*

**3 artist: William Joyce**

*title: Guardians of Childhood*

*medium: Graphite/digital color*

*size: 11"x17"*

**4 artist: Pascal Campion**

*title: Rough Landing*

*medium: Digital*

**5 artist: Sacha Lees**

*title: Madame Fox*

*medium: Pen & ink/digital*

*size: 20"x17"*







PITCH

*Known on Earth as the Boogeyman*



5

ONLY AT

★★★ CRAFTON BROTHERS CIRCUS ★★★

SATURDAY JUNE 15  
ONE SHOW ONLY

MYSTERIES FROM  
THE OTHER SIDE

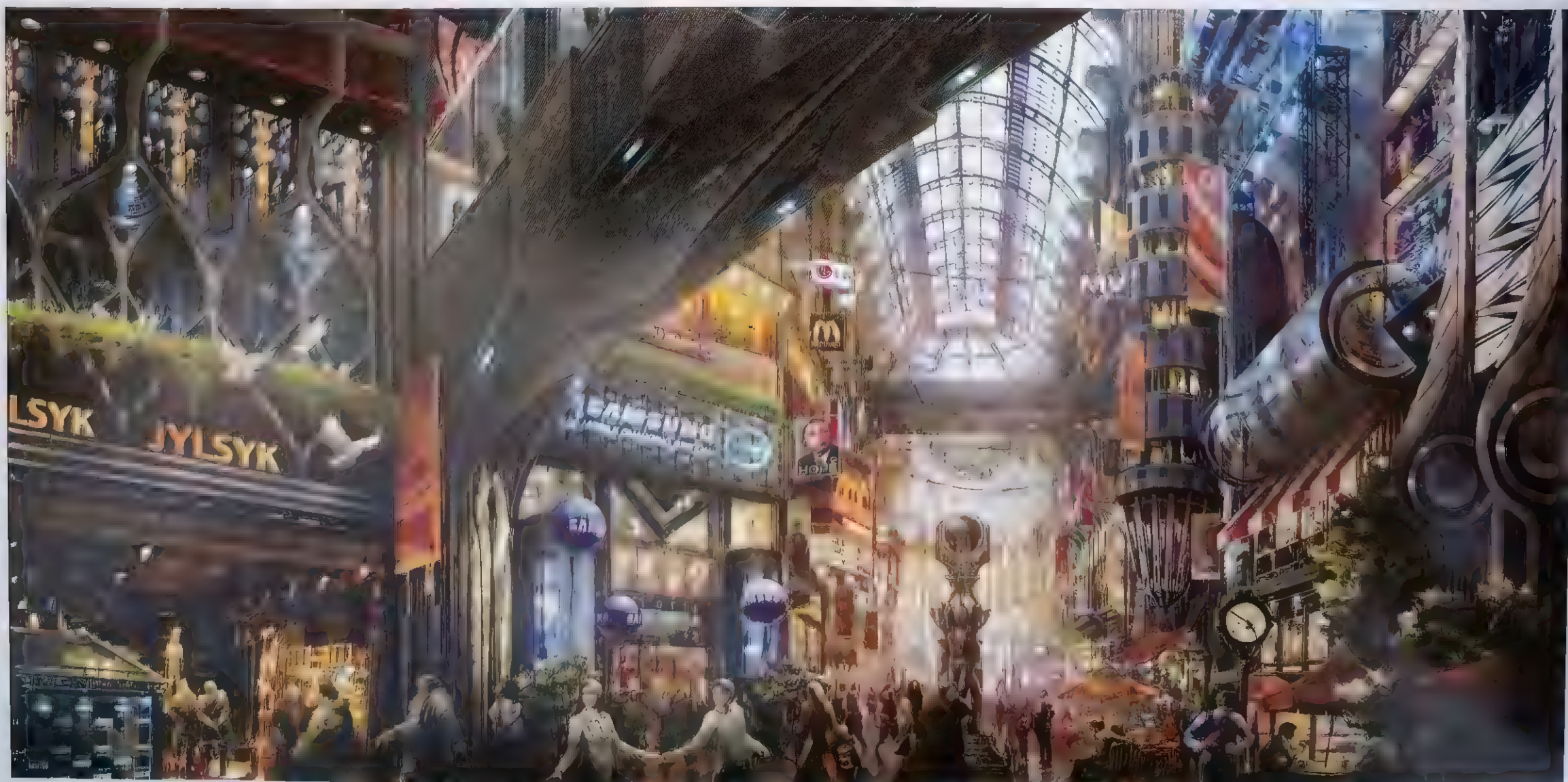


MADAME MARCELLE FOX





artist: Mark Elliott  
client: Krueger Gallery title: Reappraisal medium: Acrylic on panel size: 20"x20"



artist: David Kang  
title: Envy medium: Digital size: 11"x5 1/2"





artist: Doug Williams  
title: Midwest Monster medium: Digital size: 16"x10"



artist: Jason Edmiston  
title: Cereal Monsters medium: Acrylic on panel size: 4'x2'



1

artist: Ragen Mendenhall  
title: Raku  
medium: Oil, gold leaf  
size: 24"x24"

2

artist: Rebecca Guay  
title: Gwenevere  
medium: Oil  
size: 24"x38"

3

artist: Herman Smorenburg  
title: Dreams of Infinity  
medium: Oil on Wood  
size: 23"x31"

4

artist: David Bollt  
title: While She Was Sleeping  
medium: Acrylic on canvas  
size: 44"x74"









**1 artist: Omar Rayyan**  
*title: Interlude With the Gryphon*  
*medium: Watercolor*  
*size: 11"x14"*

**2 artist: Shelly Wan**  
*title: Underneath It All*  
*medium: Digital*  
*size: 17"x36"*

**3 artist: Omar Rayyan**  
*title: Interlude Dog of the Hare*  
*medium: Watercolor*  
*size: 10"x14"*

**4 artist: Omar Rayyan**  
*title: Interlude Croquet*  
*medium: Watercolor*  
*size: 10"x15"*

2



1



3











artist: Tran Nguyen  
title: Fine Line medium: Photoshop size: 9 1/2"x8"



artist: Augie Pagan  
title: Cyclops Munchies medium: Digital size: 9"x11"





artist: Justin Sweet  
title: Kern medium: Oil



**1** *artist:* William Joyce

*title:* Guardians of Childhood

*medium:* Oil

*size:* 25"x25"

**2** *artist:* Forrest Card

*title:* Satellite Sally

*medium:* Mixed, digital

*size:* 8 1/2"x31 1/2"

**3** *artist:* William Joyce

*client:* Warner Bros./Oz Anniversay

*title:* Monkey on a Wire

*medium:* Oil

*size:* 30"x30"

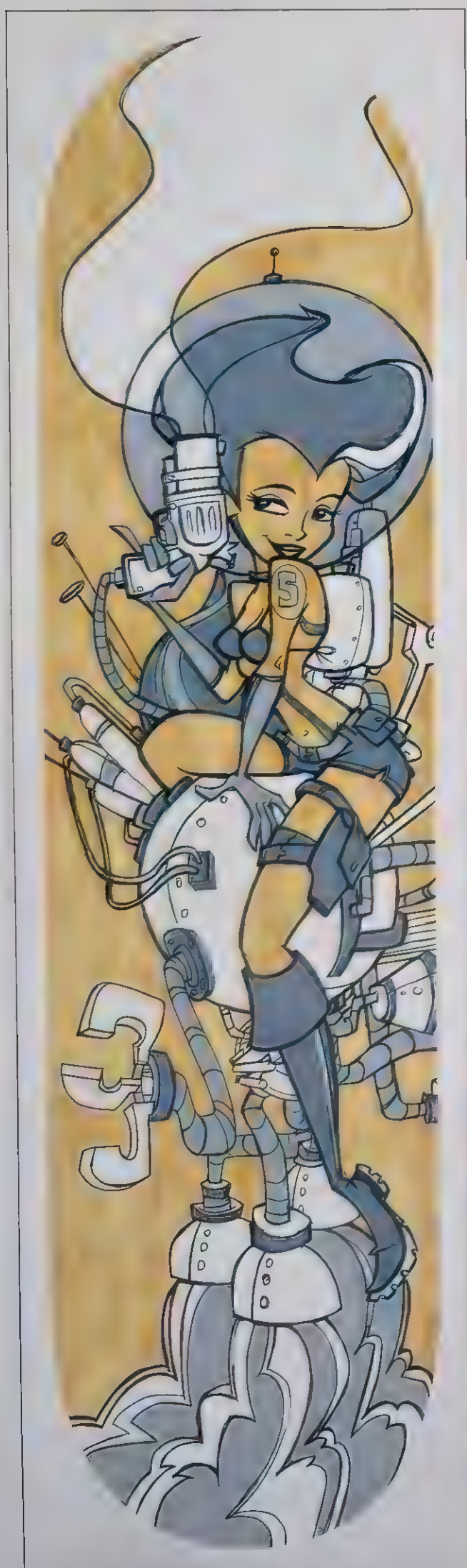
**4** *artist:* Justin Gerard

*title:* The Trouble With Trolls

*medium:* Watercolor, digital

*size:* 16"x21"

2



1



3



3









artist: Yannick Germain

title: Lance of medium: Ink, oil on board size: 32 1/4"x40 1/4"



artist: William Stout

client: Gallerie Daniel Meghan title: Dragon of the Cliffs  
medium: Ink, watercolor on board size: 12"x16"



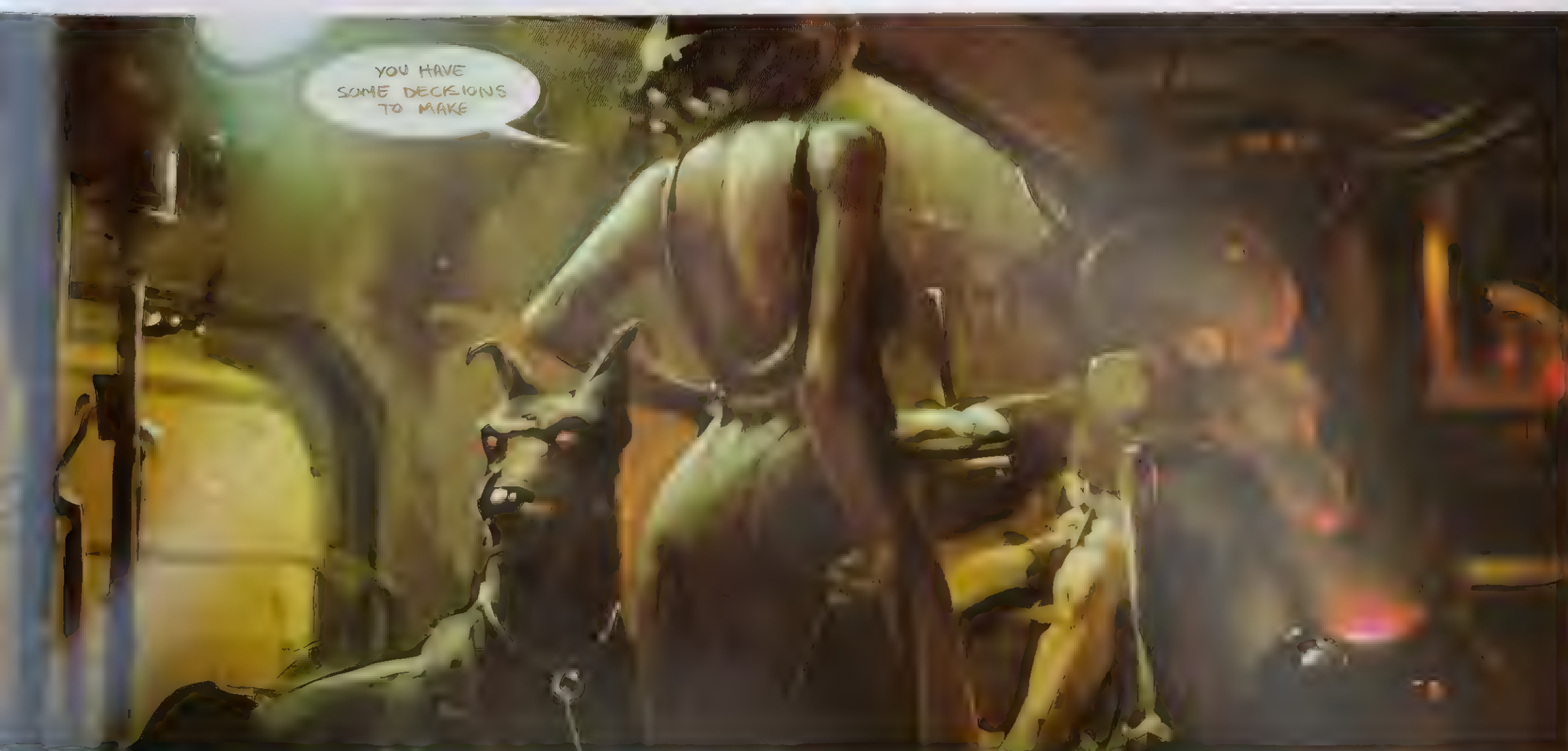
artist: Scott Gustafson

title: The Company Makes the Feast medium: Oil size: 14"x10"





artist: Dennis Nolan  
 title: Midnight medium: Watercolor size: 22"x16"



artist: Hethe Srodawa  
 title: The Warden medium: Digital size: 13"x6 1/8"



**1 artist: Rick Berry**  
*title: Red Bandages (study)*  
*medium: Oil*  
*size: 32"x48"*

**2 artist: Tran Nguyen**  
*title: Wraith in Disguise*  
*medium: Mixed on board*  
*size: 10"x20"*

**3 artist: David Bowers**  
*title: The Cock Thief*  
*medium: Oil on linen*  
*size: 24"x22"*

**4 artist: Herman Smorenburg**  
*title: The Vision of a Mortal Life*  
*medium: Oil on wood*  
*size: 36 1/2"x52 1/2"*



3











artist: Tyler West  
title: Final Launch medium: Photoshop



artist: Whit Brachna  
art director: Coro title: Tank Defense medium: Digital





artist: Lawrence A. Williams

art director: Victoria Williams client: L. A. Williams Art, Inc. title: The Queen medium: Digital size: 18"x24"



**1** artist: Jeremy Eneolo  
title: Milk  
medium: Digital

**2** artist: Eric Joyner  
client: Corey Helford Gallery  
title: Titanticus  
medium: Oil on wood panel  
size: 40"x40"

**3** artist: Jason John  
title: A Long Wait  
medium: Oil on board  
size: 30"x20"

**4** artist: Diana Diriwaechter  
title: Ms Jane  
medium: Photography  
size: 14"x10 1/2"



1



2







**1** artist: Nicholas McNally

title: The Bite  
medium: Acrylic  
size: 11 1/2"x9 1/2"

**2** artist: Lee Moyer

title: Miss Lewis Carroll  
medium: Digital  
size: 12"x17"

**3** artist: Eric Bowman

title: Switch Witch  
medium: Oil  
size: 10"x14 1/2"

**4** artist: John Mueller

title: The Butcher Vs The Strongman  
medium: Digital  
size: 7"x11"



2



3









1

artist: Mélanie Delon  
title: Doom  
medium: Digital  
size: 7"x12"

2

artist: Gordon Crabb  
title: Stacy Lee as  
Elizabeth Bathory  
medium: Digital

3

artist: Steven Kenny  
title: The Woodsman's Wife  
medium: Oil on linen  
size: 26"x38"

4

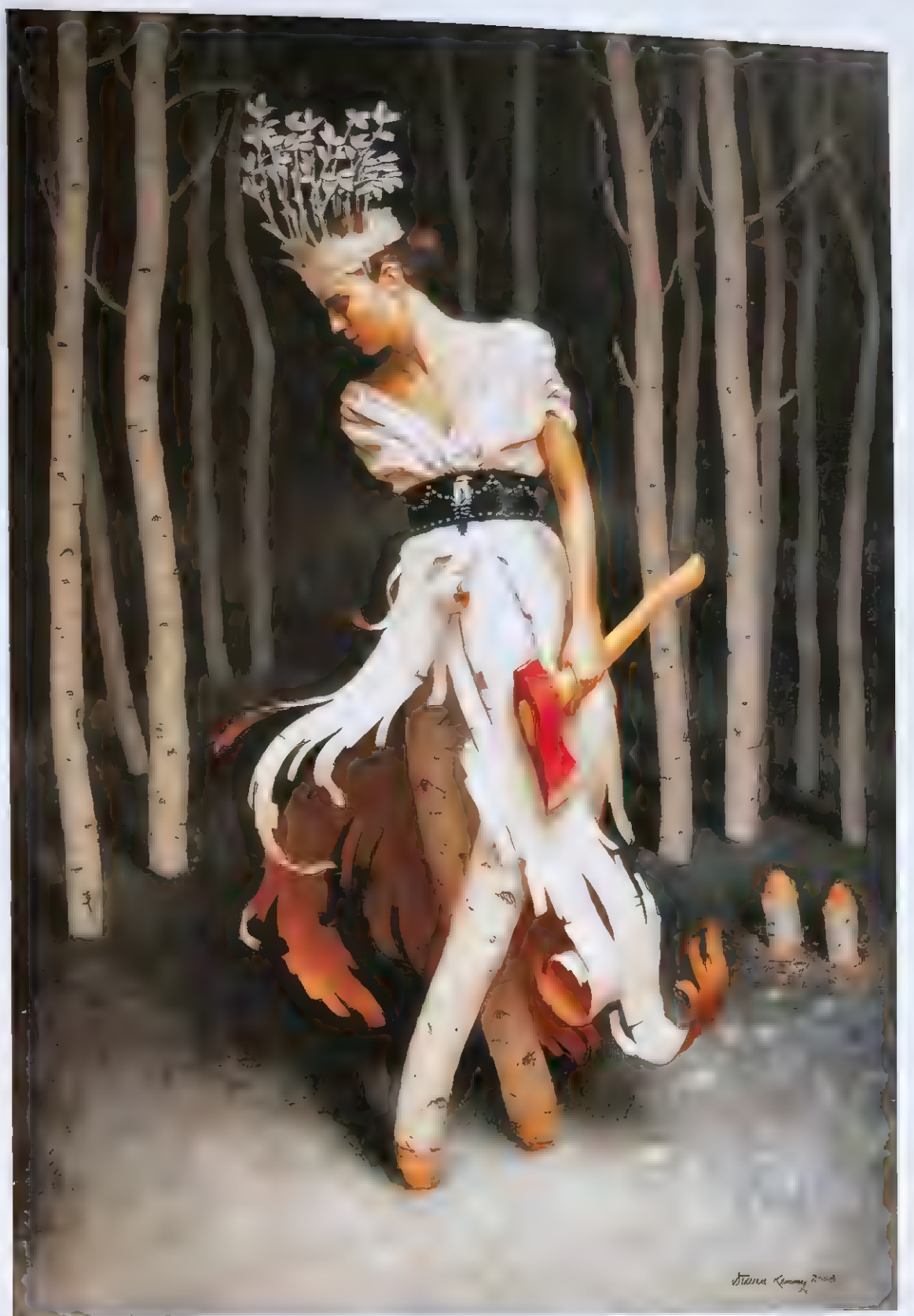
artist: Anita Kunz  
medium: Acrylic  
size: 28"x38"

5

artist: Anita Kunz  
medium: Acrylic  
size: 28"x38"







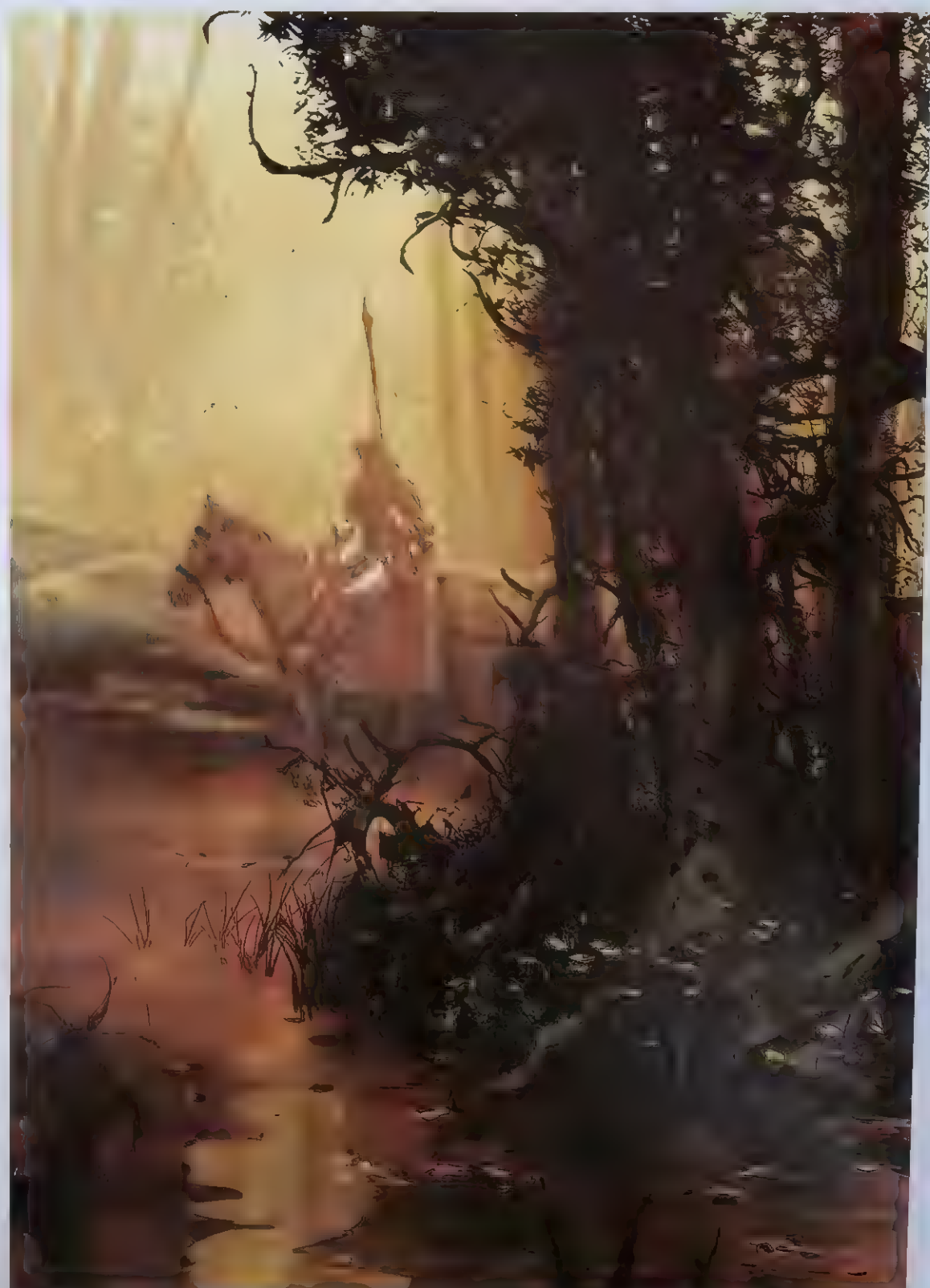
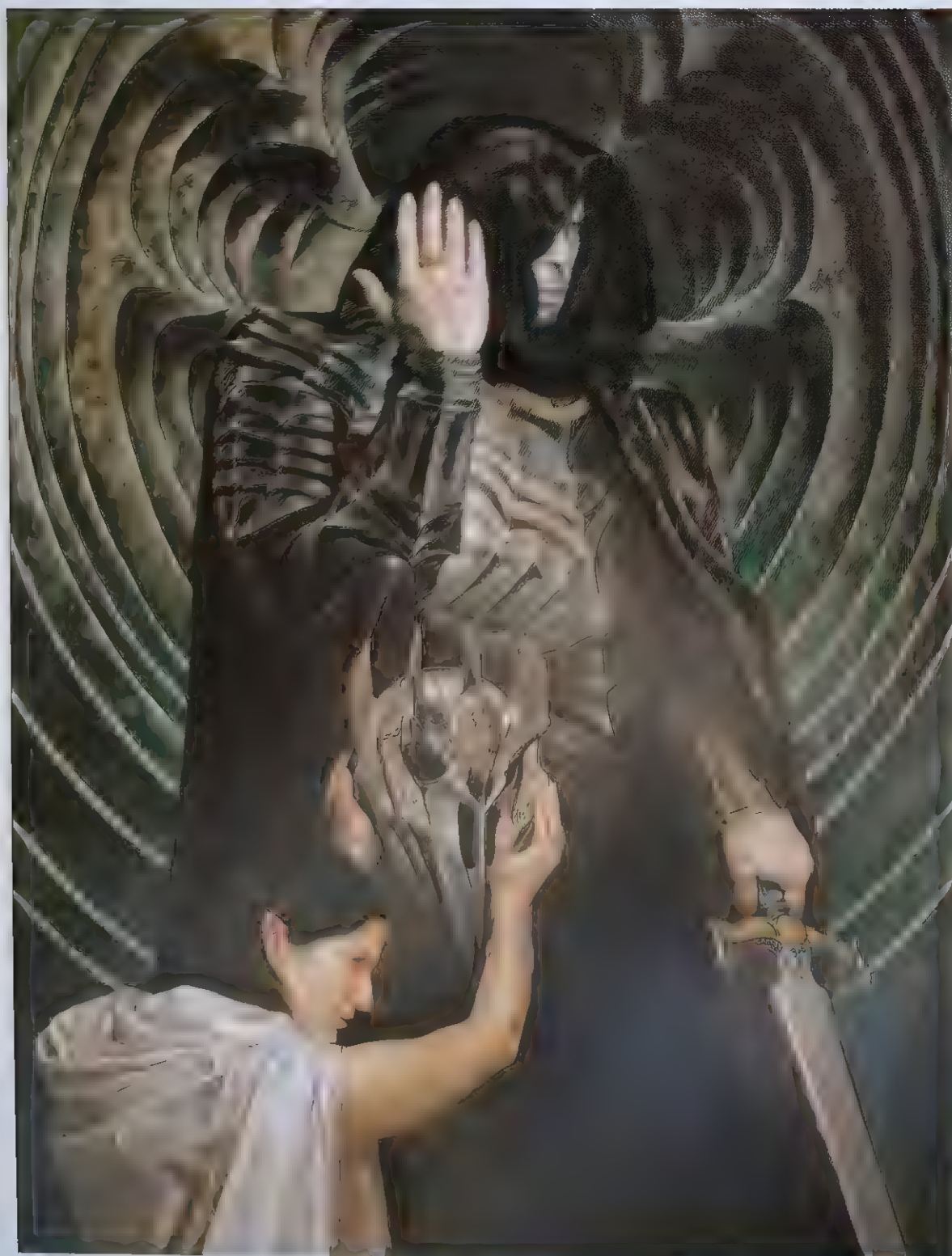


**1 artist:** Tran Nguyen  
*medium:* Mixed on board  
*size:* 9"x11"

**2 artist:** Volkan Baga  
*title:* One Ring to Rule Them All  
*medium:* Oil  
*size:* 28<sup>7</sup>/<sub>8</sub>"x30<sup>7</sup>/<sub>8</sub>"

**3 artist:** David Hong  
*title:* Knights & Armors  
*medium:* Digital  
*size:* 12<sup>1</sup>/<sub>4</sub>"x17<sup>1</sup>/<sub>2</sub>"

**4 artist:** Volkan Baga  
*client:* Tim Pope  
*title:* Elric in the City of Screaming Statues  
*medium:* Oil  
*size:* 19<sup>1</sup>/<sub>3</sub>"x27<sup>1</sup>/<sub>2</sub>"











artist: Martin Wittfooth

client: Copro Nason Gallery title: Svetogorsk medium: Oil on linen size: 32"x24"



artist: Martin Wittfooth

client: Galerie D'Art Yves Laroche title: A Day Without Rain medium: Oil on canvas size: 36"x24"





artist: Michael Whelan  
title: Lumen 5 medium: Acrylic on canvas size: 36"x60"



## SPECTRUM 16 INDEX

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